

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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FIFTIETH SEASON, 1920-1921.

SATURDAY, OCTOBER 30, 1920, AT 2.30 P.M.

ELIJAH - - - - - MENDELSSOHN

MISS AGNES NICHOLLS.
MR. BEN DAVIES.

MISS PHYLLIS LETT.
MR. HERBERT BROWN.

SATURDAY, NOVEMBER 27, 1920, AT 2.30 P.M.

JUDAS MACCABÆUS - HANDEL

MADAME STRALIA. | MISS MILLICENT RUSSELL.
MISS MARGARET BALFOUR.
MR. WILLIAM BOLAND. | MR. GRAHAM SMART.

SATURDAY, DECEMBER 18, 1920, AT 2.30.

CAROLS

MISS FLORA WOODMAN.
MR. JOHN BOOTH.

MISS CARMEN HILL.
MR. TOPLISS GREEN.

SATURDAY, JANUARY 1, 1921, AT 2.30 P.M.

MESSIAH - - - - - HANDEL

MISS RUTH VINCENT.
MR. BEN DAVIES.

MISS PHYLLIS LETT.
MR. ROBERT RADFORD.

SATURDAY, FEBRUARY 5, 1921, AT 2.30 P.M.

SAMSON AND DELILAH - SAINT-SAËNS

MADAME KIRKBY LUNN.
MR. FRANK MULLINGS. | MR. EDWARD HALLAND.
MR. EDMUND BURKE.

SATURDAY, MARCH 5, 1921, AT 2.30 P.M.

THE DREAM OF GERONTIUS - ELGAR

MISS OLGA HALEY.
MR. JOHN COATES. | MR. FREDERICK RANALOW.

GOOD FRIDAY, MARCH 25, 1921, AT 2.30 P.M.

MESSIAH - - - - - HANDEL

MISS AGNES NICHOLLS
MR. FRANK MULLINGS

MADAME KIRKBY LUNN.
MR. ROBERT RADFORD.

THIS IS NOT A SUBSCRIPTION CONCERT.

SATURDAY, APRIL 23, 1921, AT 2.30 P.M.

HIAWATHA - COLERIDGE-TAYLOR

MISS CARRIE TUBB.
MR. JOHN COATES. | MR. HERBERT HEYNER.

Of the EIGHT CONCERTS to be given, Seven, including the Carol Concert on December 18, will be comprised in the Subscription Series. Prices of Subscription for these Seven Concerts: Stalls, £2 14s. 6d.; Arena, £1 19s.; Balcony (Reserved), £1 7s. 6d.

Prices of Tickets for each Concert: Stalls, 12s. 6d.; Arena, 7s. 6d.; Balcony (Reserved), 5s.; Unreserved, 3s. 6d.; Gallery (Promenade), 2s.

Subscribers' names will be received and tickets issued at the Booking Office, Royal Albert Hall, and the usual Agents.

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A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted. L.R.A.M. CHRISTMAS EXAMINATION. Last day for entry October 31.

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J. A. CREIGHTON, Secretary.

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The CHRISTMAS HALF-TERM will commence on MONDAY, NOVEMBER 22, 1920.

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Dr. J. M. BENTLEY, Mus. Doc. Cantab., F.R.A.M.
October 21st, 1920, 3.20 p.m.—Lecture, "Registration Enigma," by
Dr. J. G. COOPER, Mus. Doc. Dunelm., F.R.C.O., L.R.A.M., A.R.C.M.
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Applications for membership should be addressed to—
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HIGHER EXAMINATIONS, 1920.

The following is the List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at Provincial and Colonial Centres for the half-year to July, 1920:—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

PIANO-FORTE PLAYING.—Gershon Anderson, Enid Almond, Jennie Auld, Ada Alderson, Mollie Allen, Harry Borley, Violet Beardshaw, Florence M. Bowden, Florence B. Bagnall, Emily Bowling, Muriel R. Beesley, Elsie Brown, Gladys Baylis, Helen C. Brown, Gwendoline Bennett, Phyllis M. Brook, Alice E. Baker, Minnie Bilton, Kathleen Beasley, Edgar L. Booth, Eleanor Blyth, Ruby Ball, Beatrice E. Crovill, Margaret Cowlin, Doris L. Cooper, Doris Corden, Edith Connor, Nora Corscaden, Hilda Crook, Elizabeth G. Cameron, Eileen M. Coles, Alice Chisholm, Elletta R. Coulson, Edith Court, Annie E. I. Chilton, Mary Carlin, Elsie I. Crealy, Dulcie Conroy, Edith I. Davies, Albert T. Davies, Hope Dalley, Ida Daly, "Nettie Dennington, Dulcie E. Don, Maudie Dunn, Ruth E. Evans, Arthur Elliott, Lena Evans, Elizabeth Etchells, Jeanetta Frith, Evelyn M. Foreman, Jessie Fennessey, Annie E. Fall, Katie Fahey, Doris Formby, Vera M. Fordham, Winifred Grills, Ethel Guest, Dorothy C. Guinness, Hilda E. Goddard, Alfred H. Glover, George Gordon, Alice Goodridge, Teresa M. Green, Gertrude Gardner, Jessie C. Gaywood, Una Gledhill, Greta M. Green, Myrtle Griffiths, Margaret J. Hutchinson, Lillian Heath, Charles H. Hardy, Gwendoline Hamilton, Viola A. M. Hill, Dorothy L. Hawtin, Leila Hodges, Veronica S. Johns, Margaret A. Johnston, Harry C. Jackson, Hugh Jones, Ceciley M. Jones, Myrtle James, Myrtle Jeffery, Stanley F. Thurlow, Edith Thirlway, Gladys Timms, Nellie Taylor, Edith H. Trevena, Florence L. Tamlyn, Thelma D. Thomas, Gwendoline Toomey, Glenn Thitchener, Edith Wilkinson, Myrtle Watson, Annie E. Wilson, Erica K. Walker, Nina M. Warnoll, Freda I. Webb, Fannie E. Warden, Mary Wilson, Coral A. H. Wood, Marie S. Wilson.

VIOLIN PLAYING.—Edgar Baker, Eileen Connell, Winifred E. Fincher, Miriam Freiman, Evelyn R. Gibbs, Cecilia Hopkinson, Jessie Johnson, Gladys McPhail, Sarah McLoughlin, Dorothy M. O'Connor, Eleanor E. Perkin, Winifred Pihle, Freda A. Ristoy.

SINGING.—Dora Anderton, Lillian E. Armond, Dora M. Derbyshire, Dora Gray, Leonard W. Hanks, Theodore G. M. Leeson, Charles C. Legge, Charles H. Pollard, Gladys M. Richards, Mary Shaw, Wilkinson Townsend.

ELOCUTION.—Eloise Bartels, Francis J. Duffy.

TRUMPET.—Henry Albert Rainbow.

BANDMASTERSHIP.—Wilkinson Townsend.

TEACHERS' DIPLOMA (T.D.L.C.M.).

PIANO-FORTE PLAYING.—Margaret V. Armstrong, Elizabeth G. Cameron, Kate E. Dales, Effie Dickson, Margaret Doyle, Gladys I. Llewellyn, Herbert D. Melrose, Kathleen McNeice, Annie Middleton, Myra E. Oliver, Annie Owen, Mary Wareing, Eileen White.

ELOCUTION.—Florence B. Campbell, Francis J. Duffy, Gladys de La Cour, Alys Duncan, Eva J. Hall, Lily Hughes, Ada Plant Beatrice P. H. A. Preston, Ethel M. Punshon, Lily Ward.

ASSOCIATES (A.L.C.M.).

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There were 187 Candidates for Diplomas, of which number 1024 passed, 760 failed, and 33 were absent.

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OCTOBER 1 1920

CHARLES KENNEDY SCOTT

There are not many regular series of concerts so uniformly good in idea and execution that one may attend year after year sure of satisfaction without even a glance at the preliminary programmes. The few answering this description would certainly include those given by the Oriana Madrigal Choir. Established in 1904, the Choir rapidly made a niche for itself in London musical life, and it has steadily increased its reputation. Much of its success is no doubt due to the catholic nature of its programmes. Rarely do we find a hackneyed work included, and the ground covered ranges from unaccompanied plainsong in unison (an unexpectedly severe test) to the most modern of works in eight or ten parts.

Charles Kennedy Scott is the Choir's founder and conductor, and he and it have become well-known together. The beginning of a new season's work seemed a good moment for a talk with Mr. Scott, so we have seized the opportunity.

First, a few biographical details. He was born in 1876 at Romsey, a quiet old market town in Hampshire, once a famous spot, but now almost unknown save for its noble Norman Abbey. After some instruction by a local teacher, Scott went to Brussels Conservatoire, where he studied the violin under Cornelis, the organ under Alphonse Mailly, and composition with Kufferath and Tinel. He then came to London, where he has worked since as a teacher and conductor.

He spoke with enthusiasm of Maily. 'Maily's organ compositions,' he said, 'completely misrepresent him. He was one of the finest of teachers. If you ask me whether he was a good musician, judged by the highest standards, I should say he was not. But he was something far better. I have never met a man who could so thoroughly get at the very pith and marrow of a composition, and make others get at it, too. He took endless pains over details of organ playing that are usually neglected. Players who think of him as the composer of "Pâques Fleuries," and such futile things, should have seen him working his pupils at Bach—even at the choral preludes, then very little known outside Germany. One feature of our study at Brussels I have found of the utmost value ever since—plainsong. I am becoming more and more certain that plainsong and its lay-sister folk-song ought to be a part of the foundation of musical study. It was always important, but it was never more so than to-day, when composers are seeing the beauty of free rhythm and the old modes.'

We asked Mr. Scott his opinion of the present stage of choralism in this country.

'It's a long, long way short of what it ought to be,' he replied. 'We shall never reach the right standard till we have a few choral societies made up of singers as stringently selected as are the players of a first-rate orchestra, and as rigorously rehearsed. They should be able to tackle a difficult new work with the sight-reading ability of an orchestra. There is nothing too difficult for our orchestras. Technically, they are ahead of their music, whereas choirs are a long way behind theirs.'

We pointed out that choral societies are composed of amateurs, most of whom work hard in other ways, and so have not the spare time necessary for the reaching of a standard on a level with that of professional players. Besides, it surely takes less time to make a good chorus singer than a good orchestral player.

'Granted,' he replied, 'but not one singer in a hundred will take the trouble to reach even that point. There is a pitiable lack both on the technical and spiritual side. How many members of the average choral society can maintain a perfect legato for more than a few notes? I don't mean a mere joining of the sounds but a keeping up of the spiritual intensity that must be at the back of every note if the singing is to be really vital. And the sight-reading! It was always bad, but it has surely gone back during the past few years. How in the world can a conductor do a tenth part of what he wants to do in the matter of interpretation, if all but the last few rehearsals are devoted to learning the notes? What sort of orchestral performances should we get if players had to have their parts hammered into them for weeks—even months? We shall never hear the choralism we ought to hear until we have a few first-class choral societies consisting entirely of singers who shall at least approximate to the standard of professional instrumentalists.'

'There are two ideals at which we should aim—a few professional societies of this type, with the resourcefulness and technique of a first-rate orchestra, to set a standard, and countless amateur choirs getting as near to that standard as they can.'

We suggested that as orchestral concerts are rarely financial successes, a concert given by an orchestra and a professional choir would be pretty sure to leave a balance on the wrong side.

'It would,' he said. 'One way of avoiding such a result would be to economise in the soloist department. As things are now, even with an amateur choir, a choral and orchestral concert is an expensive luxury. If nothing is done in the way of a subsidy, I fail to see how concerts with big forces and soloists can continue to be given.'

'Failing some kind of financial aid, I think we should try to organize first-rate amateur orchestras for occasional use with choirs. There are delightful works, especially among the older ones, that demand only a comparatively small band. It ought not to be difficult to find sufficient players,

and they could easily be augmented from professional sources when a big modern work is undertaken.'

We discussed the technique of the average rank and file choral society. Mr. Scott thought there is in some quarters a tendency to attach too much importance to certain technical effects of a rather obvious type—point-making that easily degenerates into stunts.

'But after all,' he went on, 'perhaps the main thing with choral societies in general is not so much how they sing as what they sing.'

'In what directions do you think there is most need for improvement?' we asked.

'I will mention only two,' he replied. 'First, there is too often a lack of variety—a fault for which there is surely no excuse, bearing in mind the wealth of our choral repertory of all styles and periods. And why not use more music of an incontestably clear and direct character? A scheme that taxes both choir and conductor to the full the whole time is likely to tax the audience no less severely. We are constantly urging on people the importance of training themselves to be good listeners. Good listening is hard work, and an audience needs occasional respite even in a short programme. The other direction in which I think the choice of music is frequently at fault is in the too small proportion of a *cappella* works. We have almost got rid of the S.A.T.B. chorus accompanied by a pianoforte—one of the most futile of combinations. I don't suggest that we should abandon works for chorus and orchestra, but rather that every programme given by a choir and orchestra should contain several items in which both forces are heard separately. A long scheme in which they are constantly combined is not only wearisome; it is unfair to the singers, because so few works of the kind give them a fair chance. Nine composers out of ten when writing such a work think orchestrally nearly all the time. The result is that real choral writing is found only in patches. The rest of the work is usually a vivid orchestral piece, with the choir as a kind of "also ran." A list of compositions in which the balance is fairly held throughout would be very short. And after all if a choir is first-rate an orchestra is unnecessary. Sometimes it is little more than a very expensive blanket—gorgeous, I admit, but still a blanket. If we want to combine instruments and voices, we might well develop the possibilities of a kind of chamber music for quartet or small chorus and a few solo strings or wind instruments. This would give every performer a chance of the most finished execution with no danger of being overwhelmed, and nothing could be a better medium for a many-coloured polyphonic texture. Still, we have not nearly exhausted the possibilities of variety in unaccompanied singing, and we shall not do so until we make it our staple. There is a good deal of practical sense in the article on the subject in a recent *Musical Times*.* Some of the suggested

effects may be questioned, but I am sure there is much to be done in the direction of tonal variety that will not only lead to fascinating results but will also enlarge vocal technique. The tone-colour range of humming effects, for example, is much wider than is generally realised. For sheer beauty I know nothing to beat some of the moments in the unaccompanied part of Delius's "Song of the High Hills," where, you remember, the choir is merely vocalising. And one sometimes hears a good male-voice quartet for a few bars chording so exquisitely that the effect is magical. Unfortunately such moments are usually confined to slow and simple passages. Why should not choral technique be developed so that this perfect blend may be heard throughout a difficult work?'

We asked Mr. Scott for his opinion on our modern writers of unaccompanied choral works.

'They are first-rate,' he replied. 'We may differ as to our rate of progress in other branches of creative art, but here I think everybody must agree that the splendid standard of our old vocal polyphony has been more than maintained. I doubt if anything approaches it in the output of any foreign country. The Continental choirs which have recently visited us have been able to show us something in regard to attack, drill, and all-round efficiency, but the music itself was generally more or less commonplace compared with that sung by our best choirs. The part-songs and other small unaccompanied works of Parry, Elgar, Stanford, and, among the younger school, of Walford Davies, Holst, Vaughan Williams, Balfour Gardiner, Percy Grainger, W. G. Whittaker, and a few others, is something of which we may well be proud. It is, too, almost invariably set to real poetry, and so makes a double appeal.'

Discussing our growing national consciousness in musical matters, he said:

'If I were asked who has done the most for English music, I should be disposed to say Cecil Sharp. The kind of work that he has achieved, and its extent, has, I think, given more impetus and direction to English art than the work of any other man. That influence and the revival of our interest in the Elizabethans appear to have determined a current in our music that will give it what is surely to be desired—a distinctly national complexion. In so far as art is a science it is of course cosmopolitan: in so far as it is a question of feeling, of genius, it must be national. We can learn foreign tricks; we can never really or effectively learn a foreign spirit. Not unconnected with this national question is the need for good, simple, popular music. There are two distinct trends in our music to-day, the professional and the amateur. In the former it is typified by such distinguished names as Bax, Ireland, Balfour Gardiner, Frank Bridge, and a dozen others, who it seems to me frankly care only for the art itself and its imaginative quality without reference to its social aspect—a perfectly comprehensible view and

* March, 1920.

perhaps the most certainly effective. But there is another trend, which I term the amateur. This also is fraught with great possibilities, and opens up simple, bold avenues of expression based more on a consciousness of the social value of art. It would consider the man in the street, and would take on a practical rather than an imaginative aspect, though I quite see that it is hard to find a dividing line. As such it would reflect rather what I might call masculinity of utterance, and would be fitted more for open air use and ceremonial than for the contemplative detached atmosphere of the concert-hall. In this direction it seems to me that men like Martin and Geoffrey Shaw, Rutland Boughton, and Cecil Sharp are doing splendid work, and I cannot help feeling that, much as my own personal tastes lie in the direction of the more intimate side of music, there is even more field for development (and certainly a necessity for it) along these lines than along the other. Moreover, it has the advantage of being open to the plain, honest criticism of the average man, which would be no bad thing for both the average man and the musicians concerned. The League of Arts aimed at developing art of all kinds on these democratic lines. Owing to the difficulties of the times in which the scheme was launched, we could do so only to a limited extent. But we managed to do enough in the way of outdoor music, dancing, and acting, to show that in more propitious days, and with proper encouragement from official quarters, the idea is not so visionary as many people thought it to be. Music will never hold the position that is its due until it is *used*, which is a different thing from being merely heard. A mother who sings her child to sleep—or even turns on a gramophone for the purpose—is *using* music. And similarly it should play a part in all our public life. A meeting of trade unionists now breaks up singing the "Red Flag," the tune of which is such a miserable affair that it is not worthy of association with so fine a thing as a flag, even a red one. A "rag" would be more in keeping. Now why should not the meeting be punctuated by choruses dealing with such subjects as the particular craft of the singers, or brotherhood, helped out by one or two popular songs of the day? And such civic occasions as, say, the taking of office by a mayor should be the occasion for something besides halting and conventional votes of thanks and mutual admiration. The local choral society should sing a chorus celebrating some bit of the town's history, or some famous person connected with the neighbourhood. No doubt his Worship and the councillors would feel they were making fools of themselves, but the feeling would soon wear off, and in course of time what is now a humdrum bit of business would develop into an affair of dignified ceremonial, with something to make the burgesses' attendance worth while. But any civic use, or even encouragement, of music is out of the question at present, chiefly because the artistic professions have taken no interest in politics, local or national. They have

let local government get entirely into the hands of the business man and the shopkeeper, who naturally look at everything from the business and shopkeeping point of view.

'What was the origin of the "Oriana Choir?"' we asked.

'It had a very modest beginning,' he replied. 'In the first place, Beecham and I and a few other friends used to meet at one another's houses to sing madrigals. Beecham sang bass, by the by, and used to surprise us by the amount of such music he had stored in his memory. These casual meetings gradually developed into the Society. In the earlier stage we had great help from Fuller-Maitland. The Society also owes a debt of utmost gratitude to one without whose disinterested help, especially during the past few difficult years, we could hardly have survived. He would dislike public mention of his name, but his brother musicians will know to whom I refer.

'Reverting to our beginnings, I remember how little equipped I was to be responsible for anything of the sort. One of the first pieces we sang was Morley's "My bonny lass," and I made my poor choir sing it to four beats in a bar! In those days I did not realise (and probably few did) that the normal unit in works of this type was the minim and not the crotchet. This is mentioned only to encourage others to go ahead if they have enterprise, and not wait till they feel omniscient before taking on responsibilities.'

Bearing in mind the unconventional character of the 'Oriana' programmes, we obtained a couple of specimens from Mr. Scott. Here they are:

ÆOLIAN HALL.—APRIL 11, 1916.

PART 1.

1. The Agincourt song (15th century) art. by Geoffrey Shaw
2. Madrigals:
 - (a) 'Arise, awake' (5 parts) ... Thomas Morley
 - (b) 'Come, shepherd swains' (3 parts) ... John Willye
 - (c) 'Flora gave me' (5 parts) ...
3. Ayres for three solo voices and accompaniment
 - (a) 'O what unhop'd for sweet supply' Thomas Campion
 - (b) 'Jack and Joan'
4. Chamber Trio for Oboe, Violin, Violoncello, and Cembalo ... Handel
5. Ayres (or 'Phantastick Spirites') ... Thomas Weelkes
 - (a) 'Thro' my carriage' (3 parts)
 - (b) 'Ha! Ha! Ha!'
6. Ancient Round, 'Sumer is icumen in' ...
7. Ballet, 'See, the Shepherds' Queen' (5 parts) Thomas Tomkins

PART 2.

8. North Country Folk-songs ... art. by W. G. Whittaker
 - (a) 'Sair fye'd, hinny'
 - (b) 'By broom buzzems'
 - (c) 'Bonny bat morn'
 - (d) 'Bobby Shaftoe'
9. Two Eastern Songs for Female Chorus and Harp Gustav Holst
10. Trio for Viola d'amore, Viola da Gamba, and Harpsichord ... Rognieu
11. Somerset Folk-songs ... Collected and arr. by Cecil Sharp
 - (a) 'I'm seventeen come Sunday.'
 - (b) Sheep Shearing Song.
12. Part-song ... 'The stage coach' ... Balfour Gardiner

ROYAL VICTORIA HALL.—APRIL 16, 1918.

1. Part-song (3 parts) ... 'Here's a health unto his Majesty' John Savile
2. Madrigals:
 - (a) 'All creatures now are merry-minded' John Benet
 - (b) 'The silver swan' ... Orlando Gibbons
 - (c) 'Like two proud armies' ... Thomas Weelkes

3. Folk-songs :
 (a) 'Gently Johnny, my Jingle' ... *Someract*
 (arr. by C. K. S.)
 (b) 'Bully in our alley' (sea chanty)
 arr. by *Balfour Gardiner*
4. Pianoforte Solos by Bach, Lully, Dandrieu, and Scarlatti
 (Miss Harriet Cohen.)
5. Ayre ... 'Disdain me still' ... *John Dowland*
6. Three Rounds from 'Pammelia' (1609)
7. Ballet ... 'Sing we and chaunt it' ... *Thomas Morley*
8. Part-songs :
 (a) 'Owls' ... *Elgar*
 (b) 'On Craig Dhu' ... *Delius*
9. Three 'Pan' songs for Female Voices and Pianoforte
Geoffrey Shaw
10. An Irish Tone-poem for Two Pianofortes ... *Arnold Bax*
 (Miss Harriet Cohen and Mr. Arnold Bax.)
11. Folk-songs :
 (a) 'The song of the blacksmith' }
 (b) 'I love my love' ... } Arr. by *Gustav Holst*
 (c) 'Swansea Town' ... }

From the 'Oriana' we went on to talk of the Philharmonic Choir which Mr. Scott organized last season. Discussing some of the criticisms, he said that people who compared the Choir with the best in the north of England overlooked the fact that the Philharmonic singers were got together (at an unsettled and difficult time) and prepared for their first performance, of some exceptionally difficult new modern music, in the short period of a few months. Critics who, having heard old-established Northern choirs singing far more familiar music, shook their heads over the Philharmonic, should have realised that there was really very little ground on which comparisons could be based.

'It is ridiculous,' he went on, 'always to assert the superiority of the Northern choirs. My experience does not bear it out, though it seems a perfect *idle fixe* with many of our London critics. I am convinced that we have as good material in London as anywhere, and I simply will not agree with some of the criticism that has been levelled at the Philharmonic Choir. I don't mind admitting that it made us rather sore. This is not to imply that we are in any way satisfied with our achievements, but I do think that relatively they deserved far more sympathetic consideration than they received. Whether circumstances will allow the Choir to continue I do not know. There are many difficulties, but I feel sure that, these difficulties overcome, it can be shown convincingly that a London choir can be as good as any other. Moreover, I *want* the best choir to be in London, for I'm not above local patriotism! If we cannot have the best, we can console ourselves with some very appropriate lines of Meredith—those beginning, "So that I draw the breath."

We quote the passage, recommending it to all who are unsuccessful in competitive festivals:

So that I draw the breath of finer air,
 Station is naught, nor footways laurel strewn,
 Nor rivals tightly belted for the race.
 Good speed to them! My place is here or there;
 My pride is that among them I have place,
 And thus I keep this instrument in tune.

It was fitting that we should be reminded of these lines by one who throws himself into his work so disinterestedly. Charles Kennedy Scott has already made a highly individual mark in our musical world. With his broad and democratic outlook, fine taste, and abounding enthusiasm, he should go far in the near future.

PEARSALL'S LETTERS

By W. BARCLAY SQUIRE

Robert Lucas Pearsall needs no introduction to readers of the *Musical Times*. Though the greater part of his life was spent on the Continent, and he was little known to his English contemporaries—excepting his connections and friends at Bristol—since his death in 1856 the steady growth in popular appreciation of his madrigals and part-songs has made his name a household word among choral societies which preserve the best traditions of English part-singing. But though his music is familiar, the man himself, with his wide interests in art, music, and archæology, is hardly known. Fortunately for posterity, he was a voluminous correspondent, and at least two series of his letters have been preserved. The earlier were addressed to his friend, the Rev. H. T. Ellacombe, vicar of Bitton, the parish in which Pearsall's old home, Willsbridge House, is situated. The larger part of this series, which begins at Karlsruhe in 1833, has been published by me in the *New York Musical Quarterly* for 1919 and 1920. The second series of letters is addressed to Johann Oehler, Chancellor of the Diocese of St. Gall, the capital of the Canton in which is situated the Castle of Wartensee, which Pearsall bought in 1843, and where the last years of his life were spent. Oehler was evidently a man after Pearsall's own heart; he studied music with him, and from 1846 the two friends kept up a lively correspondence. In his later years Oehler was engaged in preparing a new hymn-book for St. Gall, in which he was largely assisted by Pearsall. The book did not appear until 1863, but in the preface the editor pays a touching tribute to Pearsall, who had harmonized about half the entire collection, besides contributing several original compositions.

Oehler seems to have preserved every scrap of Pearsall's writing, besides making copies of all his master's music that he could obtain. Some years ago I was so fortunate as to recover in Switzerland all these manuscripts. The musical portion is now safely housed in the British Museum, but I hope to print a selection of the letters, together with a few others, in the pages of the *Musical Times*. The Oehler correspondence begins in 1846; the earlier letters of that year have already appeared in the *Musical Quarterly*. Previous to these is the following, which has kindly been communicated to me by Mr. Hubert Hunt. It is addressed to the Secretary of the Bristol Madrigal Society, of which Pearsall was the first honorary member. The composition referred to 'wherein the words "Danderly Dan" occur' is 'Who shall win my lady fair?'

I.

To WILLIAM HARWOOD, Esq., Jr.

Wartensee, April 10, 1845.

MY DEAR SIR,—On my return hither yesterday I found your polite letter informing me that I had been chosen and enrolled an honorary member of the Bristol Madrigal Society.

Let me therefore beg you to offer my warmest thanks to them for the very welcome honour they have done me, and to accept yourself my best acknowledgments for the flattering manner in which you have conveyed to me a communication so gratifying.

It naturally affords me pleasure to learn that the public are indulgently disposed towards my humble attempts at madrigal-writing, and perhaps at a future time it will be an encouragement to me to resume them; but ill-health has so troubled me during the last two years that I have not been able to produce anything worth preservation.

By a letter which I received from Bristol some short time ago, I learnt that a composition of mine wherein the words 'Dandery Dan' occur had been favourably received. I remember that I wrote this by way of experiment, and that the first time it was sung it failed so completely that I set it down as an unsuccessful attempt, and had quite forgotten it when the letter in question reached me. Now, however, that I find it has been on a further trial well received, I will beg you to have the goodness to note it in the music-books as an *Ante Madrigal*, for it is in fact an imitation of a style of song current in England about the time of Henry VII., and therefore established long before the introduction of madrigals with us. The class of song which I wished to imitate is very curious from being compounded of popular melody and the old ecclesiastical *neuma*, or vocalisation on the last syllable of particular phrases.

In repeating my thanks to you for the very agreeable letter which you have written to me, let me beg you to present my best remembrances to all the Gentlemen of the Madrigal Society whom I have the pleasure to know, and to assure them that their remembrance of me will be always dwelt on with real gratification by

Yours very faithfully,

R. L. PEARSALL.

II.

To Chancellor OEHLER.

[At end:] Wartensee,

December 20, 1846.

MY DEAR SIR AND FRIEND,—Try whether you cannot arrange matters so as to remain here overnight on Wednesday. In the evening we shall have a better and a more convenient opportunity of conversing at our ease on subjects connected with counterpoint than we can have in the morning. The *Eilwagen* starts from Rorschach to St. Gall on Thursday morning at 8 o'clock, so that you may be there by half-past 9 on Thursday.

In the meantime I will ask you to do me a slight favour, viz., to go to the MSS. room of the old convent library and examine the ancient *Antiphonary* there, so as to be enabled to give me, when you come here, a general idea of its contents. Ten minutes employed in its inspection will enable you to do this. I wish to know whether there are any Hymns in it, such as '*Aeternae rerum conditor*,' or '*O lux beata Trinitas*' (written by St. Ambrosius), or '*Te lucis ante terminum*' (written by St. Gregory). In a word, whether there is any positive reason for believing it to be either an entire or a mutilated copy of the Antiphonary compiled by St. Gregory, such as he is said to have sent by the hands of the singer Romanus to Charlemagne. I have seen it myself, but I had neither time nor opportunity to examine it with attention; but the writing, and the ivory-carvings on the exterior of it, seemed to me to be of the 8th century. There is also something remarkable about the musical characters in it, for they seem to be much more artificial than those of the same species which one meets with in books known or reputed to have been written in Northern Europe, inasmuch as there are certain marks, which seem to be auxiliary to the notation, and indicate, perhaps, the value of the notes or the sharpening or flattening of them.

Ever yours faithfully,

P. DE W.

The manuscript alluded to in the above letter is an Antiphoner and Gradual, now considered to be probably of the 9th century, with additions of the 12th and 13th centuries, with two 4th century ivory plaques on one of the covers. It was traditionally said to have been copied at Rome from St. Gregory's Antiphoner between A.D. 772 and A.D. 795 by Romanus, and to have been brought by him to St. Gall, where it is still preserved. It was exhibited for a short time at the Music and Inventions Exhibition at South Kensington in 1885.

III.

To the same.

Wartensee, January 14, 1847.

MY DEAR SIR AND FRIEND,—You have made me your debtor in a way which imposes on me a double obligation, for I owe my thanks not only to you but to the Sisters of Magdenau for the box of cakes which arrived here the day before yesterday. If it is with such artillery that the fair nuns make their conquests, everyone will naturally desire to be besieged by enemies who employ such an agreeable means of bombardment. But I am much perplexed to know how I shall return their fire. They have directed their shot at my mouth, and therefore I will direct mine at their ears, and with this resolution I have put two pieces into battery. They are neither of them canons, but nevertheless I hope that they will go off very well and hit the mark at which I have aimed them. One of them is a *Salve Regina* for three soprano voices [and] chorus. The other is a *Pange lingua* for a soprano voice with a short chorus for four soprano voices. The latter of these I will enclose in the present letter, and I will beg you to get it copied for me at St. Gall on music-paper where the spaces between the staves are wide enough to admit the text of the different verses which compose the Hymn. There is one of the nuns who could sing this with a good effect, and the chorus is so short and easy that all the rest might learn it. With regard to the *Salve Regina*, I will bring it with me to St. Gall when next I go there (which will be in a few days), for there is a passage in it which I wish to alter. As I wish to speak with you, not only on this subject but on others, I will beg you to tell me by return of the post whether you will be at your chambers on Tuesday evening next or on Wednesday, for either on one or the other of these days I propose going thither. You misunderstood me about the *Neumaschrift*. All that I wished you to do was to note down any observation which might occur to you in casually inspecting it, for it is often the case that a thought which arises in the mind is erased by another if it is not noted down at the moment. I am glad to say that I have found my extracts: they were in the pocket of my mantle. I have also studied them, and have convinced myself that the characters are not positive signs of particular tones, but that they are signs of movement and of intervals relative to some particular antecedent, and that they arise out of, or are at least influenced by, the old system of musical proportion. They are referable also to a time when what we call the *Gamut* was not known. I find them distinguished by Greek names in a MS. cited by Abbot Gerbert. From what I have seen in a Treatise by Hucbald preserved by the same author, I am very much disposed to believe that Ildefons d'Arx is wrong about the signification of the small letters placed above the *Neumaschrift* in the Antiphonarium. You will do very right to set counterpoint to the Antiphons. But in setting these for two voices the rule which requires that the penultimate interval should be either a third or a sixth cannot be always observed. Work nevertheless at your exercises, and let me not forget to recommend you to select such Antiphons as are the most simple,

because many of those which appear in the printed books have certainly departed from their primitive form. It has just occurred to me that perhaps you might engage Mademoiselle Falk to sing the *Pange lingua* to you, so that you may hear the effect of it. I think the melody has some claim to originality, and the cadences at the seventh bar and at the last bar of the chorus are (at least I hope and believe so) new. Nevertheless this is saying a great deal and sounds like vanity. Since I wrote what stands above I have made the alterations which I wished in the *Salve Regina*, and I therefore will enclose it with the *Pange lingua*.

Very faithfully yours,

R. L. P.

Magdenau, the nuns of which sent Pearsall a box of cakes, was a Cistercian convent on the road from St. Gall to Wattwil. The 'Pange lingua,' which the composer wrote in return for the present, is printed below—it is believed for the first time. Copies of the 'Salve Regina' and of the 'O Salutaris' mentioned in the next letter are among the Pearsall MSS. in the British Museum. The latter part of the above letter refers to the St. Gall Antiphoner. Ildefons d'Arx (1755-1833) was a priest who wrote a history of the Cantori of St. Gall in the early part of the 19th century:

SOPRANO SOLO. R. L. PEARSALL.

Pan - ge lin - gua glo - ri - o - si Cor - po - ris mys - ter - i - um, San - guin - is - que pre - ti - o - si, Quem in mun - di pre - ti - um Fru - ctus ven - tris gen - er - o - si Rex ef - fu - dit gen - ti - um.

TUTTI. SOP. 1.

um. Fruc - tus ven - tris gen - er - o - si Rex ef - fu - dit gen - ti - um.

SOP. 2.

Fruc - tus ven - tris gen - er - o - si Rex ef - fu - dit gen - ti - um.

SOP. 3.

Fruc - tus ven - tris gen - er - o - si Rex ef - fu - dit gen - ti - um.

ALTO.

Fruc - tus ven - tris gen - er - o - si Rex ef - fu - dit gen - ti - um.

IV.

To the same.

[At end:] Wartensee, January 23, 1847.

MY DEAR SIR AND FRIEND,—An idea has occurred to me (I mean a musical idea) which I have set to the hymn 'O Salutaris Hostia,' and I think that the Nuns of Magdenau will not find much difficulty in singing it. The solo-parts are not very difficult, and the chorus is extremely easy. There is one part of the organ accompaniment which is written with red ink. This I would willingly omit in the performance whenever three voices can be found to sing with such confidence as may render the support of the organ unnecessary, for I think that the voices would sound better without any accompaniment at all, and the introduction of the organ at the chorus would have a better effect. I point out this part of the composition to your notice as a specimen of counterpoint of the second species, *i.e.*, two notes against one, in which there are one or two features worthy of remark which I will point out to you when we next meet. In the meantime I will beg you to do me the favour of getting

the composition copied fairly, for I have written the original in great haste, having much business on my hands. Excuse me therefore if I write but a short letter, and do not on account of its abrupt conclusion think that I am the less

Faithfully yours,

P. DE W.

V.

To the same.

[At end:] Wartensee, Jan. 27, 1847.

MY DEAR SIR AND FRIEND,—In the present letter you will find the song which I have composed for Mademoiselle Falk to the words which you gave me. They are however such as are better suited for Recitative than Melody, and the only part of them which I could employ as such was the single phrase 'Der du hinweg nimmst die Sünden der Welt, erbarme dich unser,' and for this reason I have been obliged to dwell rather long on it, but I hope not tediously so. I believe that the words are all rightly accented: I will beg you however to look it through, and if you find any error in this respect, to note it in order that I may correct it when I have next the pleasure of seeing you. In the meantime give my best compliments to Mademoiselle Falk and express a hope, on my part, that what I have written may not be unworthy of her fine voice. I regret that I have been obliged to devote so much of the composition to Recitative, because it is almost impossible, in that style of writing, to invent anything new. I think nevertheless that in the accompaniment to the word 'Thänenzerflossen,' I have found a new progression—or at least a rare one. . . . The introduction of the Song of the Angels ('Der du hinweg nimmst') should be declined, as well as the little passage, *quasi Recit.*, near the end of the words 'Erbarme dich unser.' I have written the word *ritardando* over the concluding notes of the song. I wish them to die away in an exhaustion of devotional feeling (if I may so express myself), the more particularly as the word *unser*, or rather the last and unaccentuated syllable of it, occurs, and one cannot prevent it, on the accented part of the measure. I will not fatigue you with any further observations on a production which I am afraid is very unworthy of your friend's charming talent. I hope however that she will do me the favour to sing it when I next come to St. Gall. Till then adieu, and Believe me to be

Very faithfully yours,

R. L. P.

N.B.—I have opened this letter again to say that, just as I had sealed it, a better introductory symphony occurred to me. I have noted it down on a separate piece of paper so that when the song is copied it may be substituted for that which now stands there. In the *new* symphony I have endeavoured to convey in a very short form the impression of a man awaking out of a dream which bewildered him in the first moments of returning consciousness, but which immediately afterwards gave rise to religious meditation. Whether you will understand my attempt at musical painting, I do not know, for those things are never so clear to anyone as their author. But as the new introduction is much better than the other, I will beg you to let it replace the latter if you accompany Mademoiselle F. in her first trial of the song.

The song to which the above letter refers is 'Ich stand' im All.' It has never been published, but there are MS. copies in the British Museum and the Royal College of Music.

At the Crystal Palace on October 16 the London Sunday School Choir holds its annual Festival. There will be choral competitions and a large-scale performance of selections from 'Elijah,' 'The Woman of Samaria,' 'Caractacus,' and Spohr's 'Crucifixion.'

B

THE WORCESTER FESTIVAL

BY SAMUEL LANGFORD

The Three Choirs Festival, favoured by beautiful weather, made even the musician recognise that such events have far more than a merely musical charm, and that the music itself is enhanced by many other impressions from the golden days of autumn, whose light slants downwards through the solemnities of Gothic architecture in softening rays as we sit and listen. The Festival was well attended, and on the whole so completely successful that it may be said once more to have established the Three Choirs Festivals on a pre-war footing. The listener familiar with the musical world will miss here most of all the aggressive mastery of the conductor's art which in general dominates the modern world of music. Its absence is the more felt as the vastness of the Cathedral dims the sharper outlines of music, and only the most masterful handling of music could make itself felt or appreciated. The personnel of the London Symphony Orchestra showed a most admirable loyalty to Mr. Ivor Atkins in combating this special difficulty, and the playing never during the week lost the refinement of execution or expression for which the Orchestra is famous.

Elgar and Elgar's music have done a great deal for the Festivals in recent years. Not only does the composer's presence as conductor of his own works do much towards keeping the performances abreast with the times, but it makes music understood as a creative art more properly in the Western counties than in any other part of the country. There were special circumstances in the reorganization of the choir that justified the inclusion of well-known works; but it may be noted for the encouragement of the musical pilgrim who finds 'Elijah' and 'Messiah' at any and every musical Festival, that such works no longer hold pride of place at these West country Festivals, and the routinized adhesion to them has therefore at least some distant prospect of being broken down.

The Festival has rarely boasted a finer set of vocal principals, and if, as was said, they considered in their fees the precarious nature of the undertaking, and the historic claims of the Festival on their loyalty, they were at least rewarded by one of the most pleasant functions they can ever have experienced. A virtue might even be made of some necessity for economy in future Festivals by the inclusion of more *a cappella* music. The one unaccompanied Motet by Hubert Parry, 'There is an Old Belief,' illustrated how much the very walls of the cathedrals cry out for this type of music, and probably no musicians are so well able as the cathedral organists to interpret it for us. If the space of a complete day during the Festival were devoted to this field of music, the pilgrim would then have something to take away which he would be little likely to find equalled in the busier centres of the art.

The opening performance of 'Elijah' lacked mainly a dominating figure in the title-part. Captain Heyner sang in many ways finely enough,

but allowed himself to make good the deficiency of grandeur by a richness of discursive sentiment hardly suitable to the prophetic character. The prophet may neither seek for his words, nor temper them, nor dally with them. His part is to precipitate events. Mendelssohn could not write without sentiment, but he who interprets Mendelssohn's 'Elijah' must draw a sharp line between the fervour or animation of sentiment and its delays or reflections. The first tenor air is designed rather to pour into the work the fulness of sentiment not permissible to the main characters, and Mr. Elwes was by this reckoning a little too grudging of it.

The finest part of Captain Heyner's singing was, strangely enough, the difficult closing air, 'For the mountains shall depart,' which is often a failure with more imposing singers. The angelic numbers of the oratorio have what may be called an idyllic sentiment, and there is so much of the picturesque in their suggestion, that Sir Henry Wood's plan of having them sung in the background and at some little altitude has much to recommend it. There was something wanting in the machinery of these numbers at Worcester, and they were finely-sung without having their true idyllic effect. The pure dramatic style is strong and direct even where discontinuous, but the dramatic picturesqueness which we find in Mendelssohn and Weber is shifting and broken, and demands the nicest discrimination at every transition if its miracles and illusions are to work. The performance was less rich in illuminating incident than its general musical effect.

'The Music Makers' is among the slowest of Elgar's works to win its way into the public mind. It sings a rather complex view of progress in its relation to the arts and to life, and as a subject for music the poem has the disadvantage of being more clear as a whole than in its details, and the application of the music is also made complex by the fact that Elgar has here followed the manner of Richard Strauss in making himself more or less the hero of the story through biographical quotations from his own works. Many will remember the extreme eulogy of the poet O'Shaughnessy by Palgrave in the preface to his latest edition of the 'Golden Treasury,' and his forecast that a poet of such pure style will become better and better known. 'The Music Makers,' like 'Gerontius,' enshrines both a poetic and a musical genius, and if a space of some years divides the composition of the work from its full appreciation, the delay will do no more than illustrate afresh the arguments of the work itself. The revolving sequence of urgent harmony, which is Elgar's most personal contribution to musical technique, is more constantly employed in this work than in any, and the orchestral rushes—which in the first performance at Birmingham sounded a little noisy for the substance of the poem—had a softened grandeur in the Cathedral, and were here among the most effective features of the work. The final chromatic harmonies, which tell of the 'singer who sings no more,' were admired above all, and as they softened away in

the gloom of the Cathedral their thrilling effect was felt by all. They set a seal of importance on the work which will bring many a listener back to it with a more inquiring interest than has been so far devoted to it. The impression of smallness made by the first performance was transformed in the atmosphere of the Cathedral to an impression more profound. Miss Desmond sang the contralto solo parts finely as regards the higher notes and somewhat dimly in the lower phrases, and the choir answered well to the composer's most impetuous demands.

The new valuation of Elgar by the players of the London Symphony Orchestra since the performance of his second Symphony in the spring, is now apparent in every note played under his baton. 'The Dream of Gerontius,' which opened the music on September 8, promised at first to be a unique interpretation, and throughout the playing maintained a unique standard. Morning is a trying time for the amateur singer, and had 'Gerontius' been fixed for later in the day probably its intonation would have been as fine as was heard later in other music, for there was no want of firmness. As it was, the intonation fell somewhat short of the ideal, which was the greater pity as that was the one flaw in the whole work. Even the difficult ejaculations of the demons' chorus had their definite musical pitch, and were not merely a shout, as in most performances. Few works have the charm of unity so perfect as we find it in 'Gerontius.' The intensity with which the prelude opens is maintained almost to the very last, and even the more pendulous movement of the second part softens without weakening the tension. If the composer gains hardness or incisiveness from the unflinching dogma of the text, the poem in turn wins a graciousness that only the music of genius could bestow. The technique of the music is so self-dependent that one may almost call it undervalued from anything outside the composer's imagination, and even the fugue is new-born, when we find it made the vehicle of litanies so spontaneously antiphonal and cumulative as it voices here. Mr. Coates sang the title-part from memory, and as finely as ever. It must be accounted an extraordinary thing that the generation which has produced 'Gerontius' should have produced also two singers so peculiarly fitted to sing it as Mr. Coates and Mr. Elwes. To combine the intense and the graphic with such a total freedom from the sensuous as they have done in this work would seem almost an impossibility. Captain Heyner sang finely without making the two baritone solos as overwhelming in their separate ways as some few great singers have made them, and Madame Kirkby Lunn, if she allows the Angel to betray some symptoms of anger, yet sings superbly enough to set certain terrific moments in a new dramatic light, and to reveal in them some unregarded strokes of the composer's genius.

For the afternoon there was 'a solemn music' in memory of Charles Hubert Hastings Parry,

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Charles Harford Lloyd, and George Robertson Sinclair.

It opened with the three Equals of Beethoven for a quartet of trombones, one of which was, we think on this occasion, replaced by the tuba. The notes of this music are few, and except for one short imitative entry move in simultaneous harmony. They illustrate the peculiar genius of Beethoven for the choice of impressive harmony, in which his sublimity surpasses that of every composer the world has known. These solemn chords, played, unlike the rest of the music, at the eastern end of the building, and softening along its whole length until the instruments sounded much like the diapason notes of an organ, revealed the length of the building as nothing else had done, and made one realise anew the interdependence of music and architecture. The Motet 'There is an Old Belief,' Lockhart's verses on the eternal reunion of friendship, come with a peculiar grace among Parry's 'Songs of Farewell.' The words are already endeared to the heart of almost every reader, and the music of Parry, which shows his highest art of manifold melody, is quite likely with the aid of its beautiful text to become the most popular of all his compositions. With his Miltonic Ode, 'Blest Pair of Sirens,' it stood well for both himself and his departed colleagues. Both pieces were finely sung, as the occasion demanded, the Motet with that fond impressiveness of vocal notes which seem to cling about the walls of great cathedrals, and the ode with the heaped up climaxes which also later in the Symphony by César Franck it seemed the one musical joy of Mr. Ivor Atkins to build. Prof. Walford Davies's 'Fantasy'—for tenor solo, chorus, and orchestra, composed for the abandoned Festival of 1914, on a passage from the 'Divine Comedy' of Dante, where the soul of Statius feels itself freed to seek the higher sphere and is greeted with shouts of 'Gloria'—carried the eye of faith more definitely forward, and took us back to the musical method and medium of 'Gerontius.' But the joy of Prof. Davies's music is more intangible. The attempted admixture of a divine humility with a heavenly ecstasy is a paradox which seems to lean, in all but one glorious outburst, to something of weakness, and the voice of Statius himself seems in one passage too much overborne for any substantial effect. Where ideas transcend, the power of the composer must transcend equally or the result is doubtful. Perhaps after all it is the strongly sensuous imagination, as in the example of Wagner, that can most safely attempt these heavenly flights, for there music is in little danger of losing its hold on our human feelings.

The secular concert in the Public Hall found place for no less than five West country composers, and the music-makers of Worcester gained a notable recruit in Mr. Alexander Brent-Smith, an old choir boy of the Cathedral and now music-master at Lancing College in Sussex. His 'Worcester Rhapsody' showed him already a composer of capacity, with a ready and engaging technique,

definite ideas, and a commonsense handling of them, and although in conducting the piece he was making a first essay, his control of the orchestra was free and unruffled. He gave every promise of becoming a master of the craft. The introductory slow movement of his Rhapsody is inspired by the historic glories of Worcester, which it illustrates more perhaps in a ceremonial than a romantic way, and with an effective orchestration that contrasts well with the lively second movement bringing in the Worcester Brawle of Tomkins, organist of the Cathedral in the time of Charles I. The manner is contentious and the invention both lively and ready, and though the poetic gifts of the young composer are less evident than the musical, the music has a genius beyond a purely academic quality. Home is home in music as in other things, and the 'Four Worcestershire Sketches' of Mr. Julius Harrison found both a more genial presentation and a more full-hearted acceptance at this concert than previously in other places. The breadth of the composer's humorous implications in treating the air of 'The Ledbury Parson' was by no means to be mistaken here, and Mr. Harrison, being able to trust the appreciation of his hearers, gave a performance which aroused a spontaneous enthusiasm. He has been inclined to toy with a pensive romanticism, but his contrapuntal gift is so warm and overflowing that it is a pity if it is restrained by any too fastidious aims. There were songs of Mr. Atkins and Dr. Brewer, also enthusiastically received, but here, as in the Cathedral, the genius of Elgar was supreme, and his Introduction and Allegro for Strings, wonderfully played, and haunted by a melody first conceived, as he tells us, between the blue of the sea and the blue of the sky on the cliffs of Cardiganshire, and reborn from the singing of a labourer in the Wye Valley, had the authentic note of romance not yet captured by other composers of the Western Counties. The close of Wagner's 'Twilight of the Gods' and the 'Scheherazade' Suite of Rimsky-Korsakoff were music of more ambition and scope but of less effect in the small room.

On Thursday morning the 'St. Matthew' Passion music of Bach attracted one of the largest audiences of the week, and the Lord Mayor of London, who visited the Festival for this performance, was entertained by the Mayor of Worcester along with the civic dignitaries of the adjacent towns. A curious address was presented, in which Worcester claimed a certain superiority over London itself in the support of music, from its having offered hospitality to Italian singers at a time when London denied it. The Passion music was the main musical achievement of the week. It was given in the edition specially prepared for the Festivals by Mr. Atkins and Sir Edward Elgar, and the greatest care was taken in the presentation of every detail. The antiphonal effects were so carefully considered that a separate organ was provided on each side of the platform, and in the *arioso* sections that mark the words of Jesus, a thin veil of organ tone was

added for the sake of solemnity to the string parts of Bach. (It should be mentioned that the organ parts here and at other times were in the safe hands of Dr. Brewer and Mr. Percy Hull, the Gloucester and Hereford organists.) The choruses for the disciples were allotted to an appropriately small choir. Nowhere during the week was the quality of the playing more remarkable than in the difficult *obbligati* for solo instruments which accompany the airs in this work. Each one of them demands a lifetime of musical culture for the necessary refinement of execution, the graceful treatment of its antiquarian ornamentation, its intricacy and freedom of rhythm, and above all, for the tenderness of feeling which lives in every note. Some had to be played also on instruments which are in a measure obsolete, and required a special preparation for their performance. The best of players are in such things the true model for the best of singers. Mr. W. H. Reed (violin), Mr. R. Purcell Jones (viola da gamba), Messrs. W. S. Hinchliff, Horace Halstead, and W. H. Shepley (oboi d'amore, and oboe da caccia), all played with a certainty of interpretation and execution which were practically without flaw. The principals were almost absolutely the pick of the country for the work. Miss Agnes Nicholls sang the soprano airs with an admirable purity of style, a rich pathos, and all the splendour one could imagine as appropriate. Miss Astra Desmond needed only a little further hardness of tone in some places, and in the duets, to be an equal colleague. Mr. Gervase Elwes sang the narrative parts, not without effort, but with every sort of tactful expression and expedition. Mr. Steuart Wilson sang the tenor airs in a style finely related, and only here and there ineffectual because he so far eschewed the routine aspects of vocal culture. Captain Heyner sang the words of Jesus with deep feeling and more effectively than he had sung anything else in the Festival, and Mr. Radford gave the bass airs at the end of the work with an equal beauty and solemnity. The chorus singing was a great deal more supple than any pre-war singing of Bach's choruses, and while one might argue for ever about details in the treatment of such music, nobody could question the general beauty of the whole performance. After such music, the 'Requiem' of Verdi, in the evening, was a kind of surfeit, but the choir seemed to enjoy the contrast, and sang with an unrestrained vigour and splendour. The quartet was also an imposing one, and Mr. Norman Allin sang the bass part not only with the commanding power which it allows, but with a finer and more careful gradation of tone than we had previously heard in his singing. Miss Carrie Tubb, who was a little out of health, failed to keep a pure intonation during the precarious octave passage which opens the 'Agnus Dei,' but sang otherwise with her usual power and splendour of tone. Madame Kirkby Lunn and Mr. Coates were more perfect, and the playing had all the pomp in which the music lives.

From one extreme we have gone to another, and to-day we are breeding a school of singers who contain everything beyond the most naturalistic aspects of vocal style. Dr. Vaughan Williams may perhaps be regarded as the leader of this new virility, and his 'Four Hymns' for tenor solo, written for this Festival, and drawn from the metaphysical school of sacred poetry, eschew on two accounts the professional amenities of vocalisation. Mr. Steuart Wilson is the exemplary scholar of the school, and we recognise in him many fine and sound traits of musical style, and think him perhaps the possessor of the best young tenor voice in England. But none of these virtues excuse him for singing out of tune, or for getting out of breath in the middle of a phrase, as he did sometimes in these new songs. We do not need to grow so artless, or so English, that we cannot face the problems of sustained tone and harmonized vowel sounds, as these problems are understood by singers in general. Singing is not speaking, after all; nor is speech so vocal as it well might be. Folly of one kind should not lead to folly of another.

Music of national expression, such as Elgar's 'For the Fallen,' can hardly claim its due observance at the end of a long festival. It needs ceremony and a certain amount of isolation for its full effect. Miss Tubb sang very finely in this work, and its general grandeur of movement was achieved under the spur of the composer's baton.

'Messiah' was sung on the concluding day, not without serious though only momentary flaws. But taken for all in all, the Festival was vastly creditable to all concerned. May the next be as happy and successful.

The record would not be complete without a special word of praise to Mr. Ivor Atkins, on whose shoulders the brunt of the difficult work of reorganization has fallen, and to whom so much of the success was due. It should be added, too, that Church and organ music was fitly made much of at the largely-attended daily services in the Cathedral, the choirs of the Three Towns joining forces with admirable results.

VINCENT D'INDY'S VIEW OF HARMONY

By RICHARD CAPELL

Readers of the *Musical Times* have lately been made aware of M. Saint-Saëns's interesting strictures on the 'Course of Composition'* of M. Vincent d'Indy, but, in the absence of a translation of the work, are still perhaps too ignorant as to its positive qualities. Dr. Ethel Smyth has declared that she often looks into the 'Orchestration' of Berlioz from sheer pleasure in the style. M. d'Indy's 'Composition,' too, has a spirit and a manner of its own, and it is easy to imagine a musician, though well beyond the aid afforded by the usual depressing kinds of

* 'Cours de Composition Musicale,' par Vincent d'Indy, avec collaboration de Auguste Sériex. 2 vols. Paris (Durand).

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musical manuals, turning similarly to this book, the harvest of a fertile mind and fine artistic conscience. As for the younger student, if he finds nothing new or newly stimulating in the actual instruction and information, one can only say that he must have been uncommonly lucky in his teachers and his reading.

THE ONE CHORD.

Since in few lines it is not possible to indicate M. d'Indy's whole scope, one may preferably try just to point to the main lines in one or two chapters, and those in the first volume on Harmony and Tonality may serve well enough to illustrate his temper. And here as prelude are some of his General Notions:

Musically, *chords* do not exist, and harmony is not the science of chords.

The study of *chords* for their own sake is from the musical point of view an absolute æsthetic error. Musical phenomena ought always to be thought of in the horizontal direction.

Harmony results from the superposition of two or more different melodies, and the generating principle of harmony is the Chord.

In music, there exists, not Chords, but one Chord.

Whence this one Chord? From nature, from the emission of any single tone.

M. d'Indy's student is exhorted to weave into the very texture of his thought the existence of the series of Upper and Lower Partial (or rather of the earlier ones). If one cannot hear them in nature, one is to realise them 'by second nature.' He covers well-known ground by demonstrating the first six of both harmonic series, and the weight of his emphasis is of course against any lingering notion in his student's mind of a 'fundamental bass.'

In France, as elsewhere, the tares sown in the 17th century still seem unexterminated, and M. d'Indy is the man with the scythe. The 17th century, an epoch odious in our author's eyes, tainted music with the spirit of the Renaissance of the 16th century, and 'from its tendencies, full of pretentiousness and individualistic vanity, came about a stoppage in the development of all the arts from which we are still suffering.' The vulgarity of four-bar melody; the tyranny of the bar-division; our 'irregular and hybrid' minor scale; and the vicious Thoroughbass are all 17th century legacies.

M. d'Indy evidently finds insistence desirable to dispel from the student's mind the notion of a 'bottom note,' of a bass which is a foundation to an edifice—the true notion of course being that of radiation, your deepest possible 'bass' ever radiating still lower as well as upper harmonics.

M. d'Indy then is with Hugo Riemann and other well-known company in finding 'The Chord' in the harmonic series—that is, the 'major common chord' in the first six upper partials and the 'minor' in the lower—from a given Prime.

'Major' and 'minor' are terms which M. d'Indy, while exclaiming at their impropriety, continues to use as a concession to custom.

The preponderance [says M. d'Indy] attributed by the theorists to the lowest note of the Chord—a preponderance dating back to the establishment of Thoroughbass, one of the principles of the Renaissance which contributed most to falsifying the study of Harmony—brought it about that the lower of the two 3rds (in the close position of the common chord) was generally considered as characteristic. Hence the denominations of 'major' and 'minor' applied indiscriminately to common chords, scales, and modes. These denominations are unjustifiable, since in the so-called 'minor' chord—which is in no wise smaller than the other—the principal note or Prime is the highest of the three. That one then should be taken as the starting point not only of the Chord but also of the Scale, by virtue of the law of symmetry which rules the phenomena of harmonic resonance.

Since the Chord termed (improperly) minor reproduces in inverse order the elements constituting the (so-called) major chord, the same symmetry should obtain in the scales corresponding to the two forms. Nature has ordained a beautiful symmetry between the upward and downward series of harmonics. Shall man do less with his diatonic scales? If we say 'No,' then, given the diatonic upward (major) scale of C to C on the white keys of the pianoforte the relative downward (minor) scale will proceed from E to E (on the white keys). This is M. d'Indy's E minor scale, which reproduces inversely the intervals of the upward (major) scale in the same order. It is of course no innovation, but the Hypo-Æolian mode of mediæval music.

What for us constitutes the Mode [says M. d'Indy] is simply the way in which the chord and its corresponding scale are regarded. According as we take as our starting-point the Prime of the Upper Harmonic series, or that of the Lower, the Mode is 'major' or 'minor.' The Mode, like the chord which furnishes its characteristic intervals, is then *one* in principle and susceptible of taking *two aspects*, different and opposed.

THE CYCLE OF 5THS

Finding the common chord in the harmonic series Nos. 1 to 6, M. d'Indy has no further use for the series. The 7th, too flat in the upper series and too sharp in the lower to serve our art, and the fainter and (except as they double at the octave preceding intervals) mostly indescribable sounds belong to science, and not to practical music. The source of other constituents of our scale, diatonic and so-called chromatic, is to be sought elsewhere.

In effect, at the present stage of our musical understanding, our ears have no use for the 7th harmonic (say the flat B₇ above the Prime C). Our ears declare it flat in relation to what? In relation to that other B₇ which is the lower 5th of the lower 5th (otherwise the third lower harmonic of the third lower harmonic) of our Prime C. For the ear grasps more easily the relation of 1 to 9, that is, the 3rd of a 3rd, than that of 1 to 7.

In the preference of our unadventurous ears for the simplest of relationships, 1 to 3 (that is, tonic to dominant) is indeed to be found all our

harmony. For though we see in the fifth harmonic the mediant of the Chord, the relations of 1 to 3 and its multiples are, single-handed, 'able to furnish us in logical order with all the elements of the [chromatic] scale, to the exclusion of any foreign element' (such as the more far-fetched harmonics). In effect, if, with M. d'Indy, we frankly accept the principle of equal temperament and ignore with him as 'inappreciable in practice' the difference in intonation of the sounds obtained by a series of 3rds and by one of 5ths, we possess in the dominant-tonic relationship a cycle—C (B \sharp or D \flat) to G (F \sharp or A \flat) round the wheel to F (E \sharp or G \flat)—embracing all the *dramatis personæ* of our so-called 'chromatic' scale.

THE THREE TONAL FUNCTIONS

'Chromatic' is another of the improper terms on which M. d'Indy frowns. There are different degrees of intimacy between various members of our family of twelve—he classes these degrees as three—but no one sound can be regarded as foreign to any established tonality. Relationships of the first two degrees compose the diatonic scale.

The relationship of the first degree binds a tonic to its natural consonant harmonics. The relationship of the second degree binds a tonic to the natural consonant harmonics of its 5th, upper or lower.

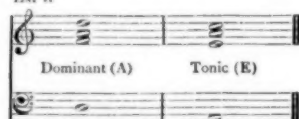
Relationship of the third degree is established, according to circumstances, in various ways; but extends more particularly (a) to the natural consonant harmonics of sounds linked to the tonic by relationship of the second degree, (b) to harmonics of different mode originating from sounds linked to the tonic by relationship of the first or second degrees.

The relationship of the third degree may be considered as the extreme limit of Tonality in the present state of our musical understanding.

In this chapter on Tonality appears M. d'Indy's Table of Cadences, and here, still holding to the principle of symmetry found in the two harmonic series and applied to the two modes, one is not now surprised to find the cadence of 'D minor' resolving on 'A minor' termed 'Authentic Minor'—since the true Prime of 'D minor' is A, which is the lower (minor) dominant of 'A minor,' whose true Prime is E. Thus:

AUTHENTIC CADENCE OF THE MODE OF THE LOWER RESONANCE ('MINOR')

Ex. 1.



Let us here mention another of M. d'Indy's amiable concessions. He is content as a rule still to call his minor tonalities not by the names of their (true) tonics, but by those of their (true) dominants, thereby in practice falling in with the common custom.

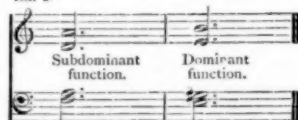
The argument on harmony began with the assertion that there is but one chord. Harmony, due to the superposition of different melodies, is nothing but the setting in movement of the chord. Now this movement is a perpetual oscillation between the upper and lower 5ths—call them, for convenience, the dominants and subdominants. The chord, then, can take on three different characters, according to the effect of a cadence expressed or understood. It can act (a) as the starting-point or common measure, (b) as the determinative of an oscillation towards the upper 5th, or (c) towards the lower 5th. The tonal functions of the chord are then three. In the major mode the chord of common measure fills the function of tonic, that of the upper 5th the function of dominant, that of the lower 5th the function of subdominant. In the minor mode the original chord too is of the tonic function, but its top note is its Prime, so that the chord of the lower 5th plays the part of dominant, and that of the upper 5th that of subdominant.

The whole knowledge of harmony is thus reduced to discerning the three tonal functions of the chord with the aid of cadences—that is, by the strict application of the principle of tonality. So regarded, the motion of harmony becomes highly simplified, and is thus summed up by M. d'Indy:

There is but one chord, the Common Chord, alone consonant because it alone gives the sensation of rest and equilibrium. The chord manifests itself under two different aspects, major and minor, according as it is engendered from below to above or from above to below. The chord is susceptible of taking on three different tonal functions according as it is tonic, dominant, or subdominant.

All the rest of harmonic analysis is the spinning of words. What are called 'dissonances' are merely passing modifications which are not to be heard or explained otherwise than melodically. All the combinations of sounds termed 'dissonant chords' spring from melodic successions in movement, and can always be reduced to one of the three tonal functions. These combinations, which to be examined necessitate an artificial stoppage in the melodies constituting them, have no existence of their own, and the consideration of them in themselves, and for their own sake, is foreign to the art of music. So, on page 113, M. d'Indy brushes into the blue all the species of 7ths 'catalogued in the text-books under wild and fantastic denominations.' And later he makes severe fun of different harmonic analyses of the second and third (full) bars of the Prelude to 'Tristan and Isolde.' M. d'Indy, for whom the chord of the second bar is the tonal chord of A in the subdominant function, melodically contracted on itself, analyses it thus:

Ex. 2.



and finds the progression the simplest imaginable.

THE ORGAN WORKS OF BACH

(Continued from September number, page 594)

BY HARVEY GRACE

III.—THE 'LITTLE ORGAN BOOK'

The Bach revival has had two phases. The musical world of a generation ago, as the stream of rescued works poured forth year after year, was naturally disposed to acclaim the two qualities of Bach that first leapt to the eye—his fecundity and skill. To-day we are well in the second phase, and accent is now laid on the emotional side of his work—so much so that there is sometimes a tendency to read into the music more than is actually there. Before many years are past we shall see Bach whole. His skill will be none the less appreciated for the recognition that in all but a few cases it was a means to an end rather than an end in itself. Indeed, bearing in mind his amazing technique, the final verdict will be one of surprise that Bach so rarely fell into the trap that proved fatal to the more deft of his successors—the use of skill for skill's sake.

It was in some ways unfortunate that the first of Bach's works to become known in England were fugues. We are only now recovering from the resultant tendency to fasten on to this part of his output at the expense of the rest. A surprisingly large proportion of musicians are still unaware that the avowed fugues are far outnumbered by the movements that are not fugal or in which fugal writing is merely incidental. Many organists have failed to realise that of the seventeen volumes of organ music comprised in the Novello edition only nine are labelled as collections of preludes and fugues, and even these contain a good number of pieces that are not fugues.*

The first Bach apostles in this country were chiefly organists, and for a long time the public took most of its slender allowance of Bach via the organ-loft, with the result that the words 'Bach' and 'fugue' came to be regarded as synonyms. The handicap under which the Chorale Preludes have suffered here is shown by the fact that the first complete English edition was published only a few years ago, long after the other organ works had become familiar, and in some cases hackneyed.

There were reasons for the slowness with which the Chorale Preludes have made their way among us. In many cases the melodic bases were either unknown or difficult to trace in the texture of the music. Even where the tune was familiar or easily followed, the emotional significance of the movement was missed through ignorance of the text. Further confusion was caused by some tunes being sung in this country to hymns contrary in sentiment to those Bach had in mind when writing the preludes on those chorales. Thus for generations we have associated a well-known tune of Luther with the Advent hymn 'Great God, what do I see

and hear?' Turning to Bach's Prelude thereon we find, not the solemn movement we expect, but a piece singularly light-hearted—almost trivial. The explanation is that the Germans sang the melody to two texts, one dealing with the last Judgment ('Es ist gewisslich an der Zeit'—'Tis sure that awful Time will come'), and the other a thanksgiving hymn ('Nun freut euch, lieben Christen g'mein'—'Be glad now, all ye Christian men'). The organ piece is concerned with the latter. Bach has used the tune in its Advent aspect in the cantata 'Watchet, betet,' giving it to two trumpets in the accompaniment to the bass recitative, 'Ah, shall not this great day of wrath.'

A further example occurs in the case of the chorale sung in England to the Passion hymn, 'O sinner, lift the eye of faith.' Bach wrote no less than ten Preludes on this melody, but the organist who goes to them for a Passiontide voluntary will be disappointed. All the settings are festive, because in Bach's day the tune was sung to a metrical version of the 'Gloria in Excelsis.'

Until recently not more than one English organist in a hundred knew what Bach was driving at in the Chorale Preludes as a whole. We were confronted with collections of pieces bearing German titles, with no hint as to pace, power, or registration. Sometimes the thematic basis could be identified and followed, but more often not. In many cases it was even impossible to say whether the music was intended to be joyful or sad. We need not be surprised that the puzzle was laid aside in favour of Preludes and Fugues that carried their message on their face. The Chorale Preludes have not yet recovered from this early handicap, but they are now in a fair way to do so, thanks to the help afforded by the English versions, and by such recent additions to Bach literature as the volumes by Pirro, Schweitzer, Parry, and Sanford Terry. It is safe to say that no organist who has persevered and got at the heart of these wonderful works will ever rank them lower than Bach's other organ music. He will be more likely to rank them higher, by virtue of their intimate character, their diversity of form, and their amazingly wide emotional range.

As we have seen, variations on chorales were among Bach's earliest attempts at composition. He worked pretty constantly in this field; in fact, he ended his career, as he began it, with an organ piece of the type, dictating a chorale prelude as he lay blind on his deathbed. Altogether there are nearly a hundred of such works collected by Bach himself into five sets. The first of these—the 'Orgelbüchlein'—now falls due in our chronological survey, most of its numbers having been written at Weimar.

The 'Little Organ Book' (xv.) has been one of the most discussed of all Bach's organ works. There are several reasons for this—some musical, some historical and personal. The personal interest is twofold. Not only is the music unusually intimate, even for Bach: there is the added interest that attaches to unfinished works of art; for, as we

* Although the volumes are numbered i.-xix., the thirteenth and fourteenth are now superseded, their contents appearing in the later books.

shall see, the collection is but a small part of a big scheme that was never carried out.

The title-page shows that Bach's first aim was educational:

The 'Little Organ Book,' wherein instruction is given to a beginning organist to work out a chorale in every style, also to perfect himself in the study of the pedal, the pedal being treated quite *obligato* throughout in the chorales herein contained. To the honour of the Lord Most High, and that my neighbour may be taught thereby, Autore Joanne Selast. Bach. p.t. Capellæ Magistro S. [erenissim] P. [rincipis] R. [egnantis] Anhaltini-Cothinensis.

The reference to Cothen led Spitta and subsequent biographers to conclude that the autograph was written at that place. But Dr. Sanford Terry in the *Musical Times* of March, 1917, points out that the expression '*pro tempore*' (p.t.) has evidently been misinterpreted. Bach secured the Cothen appointment before being released from his Weimar duties, partly through pique at the Capellmeistership at Weimar, then vacant, being given to Drese. For some time the Duke refused to accept his resignation. On November 6, 1717, Bach peremptorily demanded immediate release—which was very like a peppery composer; whereupon his employer had him imprisoned—which was no less like a Grand Duke. Bach remained under arrest until December 2, when he was allowed to leave for Cothen.

Dr. Terry suggests that Bach described himself as '*pro tempore*' Cappellmeister at Cothen because although he had been appointed, he was detained at Weimar under protest, with no certainty of being able to take up his new work. It is thus extremely probable that Bach passed some of his four weeks' imprisonment in planning and making a fair copy of the 'Little Organ Book.'

This autograph, now in the Royal Library at Berlin, contains a hundred and eighty-four pages. Bach intended the collection to consist of a hundred and sixty-four pieces on a hundred and sixty-one tunes, three of these being used twice. He allowed one page for each movement, writing at the head of each page the title of the chorale to be treated thereon. This drastic rationing led to trouble in the case of some of the longer movements, pieces of paper being pasted on, or the tablature—a kind of letter notation—being employed. Of the hundred and sixty-four pieces planned, only forty-six were composed.

Spitta tells us that in 1879 he found another autograph, which had been in the possession of Mendelssohn, who had cut out several leaves and given them to his *fiancée* and Clara Schumann. This copy was obviously earlier than the one we have been considering, and contained about eight pieces fewer. Moreover, the order was quite different—an important point, as we shall see.

So little was it realised that Bach had any definite plan in view, that only two editions—the original Bachgesellschaft and the Novello—retain the original order. Some editors have rearranged the pieces in alphabetical sequence, while others have mixed them with other chorale preludes.

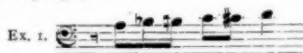
Until the appearance of Dr. Sanford Terry's three articles on the subject in the *Musical Times* of January, February, and March, 1917, it was held that Bach intended the collection to be a kind of musical Christian Year. As left by him, the book falls clearly into sections for Advent, Christmas, New Year, Epiphany, Passiontide, Easter, and Whitsuntide. Further subdivisions are suggested by Dr. Terry. But as all but a few of the forty-six completed pieces are in the early part of the book, this leaves practically the whole of the *numbers from fifty to a hundred and sixty-four untouched. Nobody seems to have wondered what Bach had in his mind when arranging these later chorales. It was left to Dr. Terry to work out a scheme that certainly seems convincing, both in itself and because it is just the kind of thing that we may imagine Bach doing. Dr. Terry's theory is that Bach intended the book to be in two parts, the first consisting of sixty movements dealing with the Church's seasons and festivals, the second and larger portion illustrating the Christian life. I have not space to go into further details. Readers will find the whole hypothetical plan in the first of the three articles referred to.

Usually there is little room for speculation as to why a composer has left a work unfinished: death has applied the closure. But how came it that this ambitious scheme, planned and got well under way while Bach was still a young man, was not completed? Schweitzer thinks that the chorales treated were those that lent themselves best to the pictorial treatment Bach had in view, and that he found the bulk unsuitable. But, as Mr. Newman points out, it is too great a strain to put down to mere chance the fact that the most workable tunes should all appear in a lump at the beginning of the book. Moreover, Bach's aptitude for seizing on and illustrating some picturesque word was not likely to fail him here, where it had such scope for effective employment. We need not look far for an explanation. Bach either tired of the task or never found the leisure and the right mood happening in conjunction. As Dr. Terry shows, the completed part was of practical use, covering as it did the Church's year, whereas the remainder was a pious and rather fanciful extra. The first enthusiasm over, there was little inducement to spend time over work of slight utility in the regular duties of an organist.

A great deal—perhaps a great deal too much—has been made of the pictorial features of these preludes. In all but a few cases the method is that of a single plain presentation of the chorale with an accompaniment in which a figure of a descriptive character is employed, sometimes as an *ostinato*. The figure is intended to illustrate the general sentiment of the hymn, but we are not surprised to find Bach occasionally allowing himself to be captured by a picturesque phrase—sometimes even a single word—rather than by the text as a whole. Sometimes this trait has led to a misunderstanding of the sentiment of a movement, as will be shown later.

Both Schweitzer and Pirro have gone very thoroughly into the construction of the characteristic figures used in the Cantatas as well as in the organ works—Bach's 'musical language,' as Schweitzer calls it. Readers who wish to study the subject in detail may be referred to chapters xxi.-xxiii. of Schweitzer's 'J. S. Bach' and chapters i.-vi. and x. of Pirro's 'L'Esthétique de Jean-Sebastien Bach' (When will someone give us a translation of this fine work?) For our present purpose the quotation of a few of the more definite motives will suffice. All are to be found in the 'Little Organ Book.'

Bach expresses grief in two ways. Here is the little chromatic phrase used with such poignant effect in 'Das alte Jahr vergangen ist' ('The old Year is Dying'):



The other 'grief' motive is diatonic, and its chief point lies in the two-note grouping. A good example of one of its forms appears in the prelude on the Passiontide hymn 'O Lamm Gottes, unschuldig' ('O Lamb of God, Saviour'):



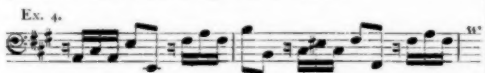
(The phrasing is Bach's.) At the right slow pace, the effect is that of a series of sighs. See also the long chorus which ends the first part of the 'St. Matthew' Passion—'O man, thy heavy lament'—where the figure persists in the accompaniment throughout.

Sometimes the expression is mainly through rhythm. Syncopation is employed to depict exhaustion or lassitude, e.g., the bass of 'Da Jesus an dem Kreuze stund' ('When on the Cross the Saviour hung'), which is syncopated throughout on this plan:



Other instances will be found in the pedal part of the preludes beginning on pages 53 and 76.

The motive of adoration and gladness is also dependent chiefly on its rhythm. Here is the form used in 'Herr Gott, nun sei gepreiset' ('Lord God, now we praise Thee'):



For modifications of this figure see the pedal part on pages 15, 195, and 119. The third of these examples, by the by, has until lately been entirely misunderstood. The hymn is one for the dying, the first verse being as follows:

'Hark!' a voice saith, 'All are mortal,
Yea, all flesh must fade as grass,
Only through Death's gloomy portal
To a better life ye pass,
And this body formed of clay,
Here must languish and decay,
Ere it rise in glorious might,
Fit to dwell with saints in light.'

Speaking of the little piece illustrative of this hymn, Spitta says: 'What tender melancholy lurks in the chorale "Alle Menschen müssen sterben" ("All mankind alike must die"), what an indescribable expression, for instance, arises in the last bar from the false relation between C sharp and C, and the almost imperceptible ornamentation of the melody!' And Ernst Naumann, who edited the Breitkopf edition, taking the same view, marked the piece *serioso*. But with our knowledge of Bach's system of motives, we are able to see that the prelude is concerned not with death, but with resurrection. Instead of taking the obvious course of writing a dirge, Bach looked at the last two lines, and accompanied the chorale with the joy motive, which appears without break in the pedal part, and in 3rds and 6ths in the left hand, thus:



The direction in the Novello edition—*lento e tranquillo*—is quite in keeping with this idea, as it expresses a contemplative joy. The piece is no less effective played with fair pace and power.

Bach has yet two more 'joy' motives—a series of quavers or semiquavers founded on scale-passages and a phrase with a strongly-marked rhythm. The former is usually combined with other features. The rhythmical figure is used in the inner parts of the prelude on 'Mit Fried' und Freud' ich fahr' dahin' ('In peace and joy I now depart')—a metrical version of 'Nunc Dimittis':



For a particularly good example of Bach's use of this material turn to the prelude on the Easter hymn, 'Erschienen ist der herrliche Tag' ('The glorious day has dawned'), where the very telling canon between the two outer parts is filled in by the rhythmical 'joy' motive in 3rds and 6ths. The pace being quicker, the notation is different from that of the 'Nunc Dimittis' but the idea is the same:

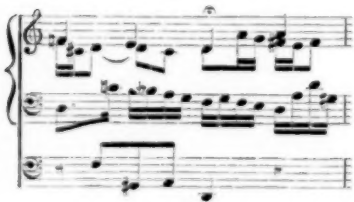
Ex. 7. *Allegro moderato*.
MAN. I.



The figure is used also on page 117 to express the joy of confidence in the Divine goodness.

Bach's fondness for programme music led him to make use of a number of motives which appeal as much to the eye as to the ear—sometimes even more so. But we must beware of attaching too much importance to some of them. For example, everybody knows that he uses a downward-plunging pedal part in 'Durch Adam's Fall ist ganz verderbt' ('Through Adam's fall mankind fell too'). The casual reader says, 'How naive!' or, 'What an absurd attempt at realism!' Even so sympathetic a critic as Parry calls it, 'A semi-humorous stroke of realistic suggestion,' and describes it as 'quaint.' Yet the pedal part is but one of several constituents. Let us look at the first two bars:

Ex. 8. *Lento*.



Did Bach mean nothing by the close juxtaposition of the major and minor 3rds that accompany the first note of the chorale and appear in nearly every bar? And the character of the pedal leap is far more important than its direction. In almost every case it is a 7th, and usually a diminished 7th. The chromatic harmony is also a factor, especially in such passages as the fourth bar from

the end, where we pass from G minor through E minor to G major:

Ex. 9.



Hearing this piece for the first time one is scarcely more conscious of the bass than of the other parts. We feel that the total effect is one of intense melancholy, and undue attention to the bass would weaken the appeal because it would make one think of a physical fall. (Strauss uses the drop of a 7th in the bass to depict the hanging of Till Eulenspiegel. In this case the physical aspect is perhaps in keeping. Strauss's illustration is realistic: Bach's is symbolical.)

Similarly, commentators are too prone to note the fact that in the Easter chorale, 'Erstanden ist der heilige Christ' ('Risen is the holy Christ'), the pedal part consists chiefly of upward leaps of a 4th or 5th. They seize on this and tell us that Bach means it to represent the Resurrection. But if we look at the *whole* of the bass we shall see that no less than six of the fifteen leaps are downward—which is certainly a queer way of expressing a rising! The point about the bass is that the leaps are with but two exceptions perfect 5ths and 4ths—the boldest of intervals. The inner parts express joy and animation by scale-passages. When these passages rise they do so not in order to be pictorial, but because a rising scale is naturally more expressive of joy than a descending one. Here are the opening bars:

Ex. 10. *Allegro*.



It is obviously a mistake to focus the attention on the pedal part.

Again, Schweitzer says that 'the symbolism of the prelude on "Dies sind die heil'gen zehn Gebot"' ('These are the holy ten commandments') is rather primitive. It consists in the tenfold

recurrence in the pedal of the first melodic period.'

The number is more than ten, counting the inversions. Without them it is less, so there is something wrong somewhere. As the motive—a diminished form of the first line of the chorale—appears in the two inner parts as well as in the bass, it is clear that Bach was expressing the idea of insistence, rule, dogma—anything but arithmetic.

Here I leave the general consideration of the programmatic side of the music, partly because it will crop up from time to time as we deal with individual works, but even more because I am anxious not to lay undue stress on it. After all, these pieces must in the long run stand or fall as music. If any reader hitherto unacquainted with the 'Little Organ Book' has arrived at the end of this chapter with the feeling that the methods of expression employed by Bach are likely to lead to mechanical rather than æsthetic results, I ask him to keep an open mind until we have discussed the purely musical side of the work.

Before doing this, however, we must pause for a few moments on two of the most striking features, the use of canon and ground bass.

(To be continued.)

'JEAN-CHRISTOPHE': SOME MUSICAL ASPECTS OF THE WORK

BY W. WRIGHT ROBERTS

I.—'THE GERMAN LIE'

The fame of M. Romain Rolland's great novel-cycle was well-established before the war; to return to it in these days is an enterprise of peculiar interest. Twelve years may not have quite dimmed the feeling of dismay with which some music-lovers first read its indictment of the German musical classics. To some, the shrewd diagnosis of modern French music and its conditions is yet of much significance. And many years are likely to pass before enlightened opinion can ignore 'Jean-Christophe' as a work of art. It tells with superb force and insight the life-history of an artist soul: it is the first, if not the only, great musical novel.

We propose to touch in the present article on the first point indicated above: on the famous revolt of the hero of the work against certain aspects of German music, a revolt embodying, of course, many of M. Rolland's own views.

The open-minded musician of to-day does not accept German music with the old unquestioning faith. In the first place, he knows more than he did of other schools of music. Further, granting that the war and all it stands for cannot logically impair the worth of the German classics, a musician nowadays is only human if he questions where he once adored. He might do worse than follow M. Rolland's Christopher through the process of his mental revolution. We outline in a few words the first three sections of the story.

The scene is a little Rhine town and duchy, where some fifty years ago the musician,

John Christopher Kraftt, is born. The author boldly models some of the details of his youth on incidents in the life of Beethoven. Exploited as a prodigy by his drunken father, the boy struggles up through years of poverty and the drudgery of teaching till, as Hofmusicus to the Duke, he has a certain standing in his native town. Surrounded by musical apathy and conservatism, he preserves his splendid natural gifts, his spirit of inquiry, his uncompromising sincerity of artistic purpose. A stormy adolescence threatens to wreck his moral nature. But he emerges at the beginning of the fourth section ('Revolt') with a man's knowledge of life, and sets in earnest about his musical mission.

His state of mind is made perfectly clear by the author. He is in the flush of young genius first fully conscious of its powers. He is 'permeated with his musical imagination'; he waits absorbedly on inspiration alone. He refuses the shaping work of the intelligence; for him every note must be pure gold of intuition. Already, in passionate revulsion, he has torn up his jejune boyish attempts. Then one memorable night he finds himself at a concert in the Tonhalle of the little town. There is an average sort of programme—among other things the 'Egmont' Overture and Wagner excerpts—songs by Schumann and Brahms, sung 'with majestic honesty' by a loud-voiced *diva*—part-songs 'alternately cooed and roared' by a male-voice choir. He has heard such things before and enjoyed them; but now from end to end they ring false. Christopher and his creator turn devil's advocates on the spot, and for pages some of the worst things that can be said against German music are duly said.

The author is of course expressing his hero's thoughts, seldom remarkable for moderation. But behind them, with no great difficulty, we can trace those of M. Rolland. This champion of Bach, of Beethoven, of Wagner, here deals them the faithful wounds of a friend. He faces their faults without flinching. Such a 'crisis of healthy disgust,' he tells us, is good for Christopher at the outset of his career. It is good at intervals for all lovers of truth in art. Let us listen with patience to the Satanic plea. We quote from Mr. Gilbert Cannan's translation:

He saw German art stripped. All of them—the great and the idiots—laid bare their souls with a complacent tenderness. Emotion overflowed, moral nobility trickled down, their hearts melted in distracted effusions: the sluice-gates were opened to the fearful German tenderheartedness: it weakened the energy of the stronger, it drowned the weaker under its greyish waters; it was a flood: in the depths of it slept German thought.

Unchecked emotionalism, then, is the rock of offence. In particular, 'sentimentality'; and then the 'lying,' and the 'false idealism,' which spring up when emotionalism becomes a habit and a tradition in art. Such is the text of a long and devastating tirade.

If anyone is sacred to M. Rolland it is Beethoven. Yet the 'Egmont' Overture was on the programme

of that unfortunate concert; so he does not escape. We read of its 'pompous disorder and correct agitation.' This, the only little attack on Beethoven in the whole of 'Jean-Christophe,' points surely if summarily at two cardinal disadvantages of his music. 'Correct agitation' raises the whole question of how far Beethoven really got his feelings expressed in his music, and how much of it must infallibly come to be regarded as formula and *cliché*. Then there rises a kindred if subtler problem. Beethoven dealt so much in 'disorder' and 'agitation' that he created a fashion of emotional unrest in music. This was taken up by many successors, true men and impostors; did he never follow it, mechanically, himself? With no time to attempt a solution of these problems, we must recognise their pertinency and importance.

One interesting point, not quite hackneyed, is made against Bach:

He seemed to Christopher to have had an insipid and sugared religion, a Jesuitical style, *rococo*. In his Cantatas there were languorous and devout airs . . . which sickened Christopher; then he seemed to see chubby cherubim with round limbs and flying draperies.

Part of the blame here must be shared by Bach's librettists; the wretched verses he sometimes set may have dragged down his style, here and there, from its normal levels of healthiness. Or it may be that Bach succumbs now and then to 'the fearful German tenderheartedness,' apart altogether from his texts. M. Rolland also talks of his 'stiffness,' an objection more and more discredited in these days. If we only give up asking Bach for what he never attempted to do, we shall usually find that within these limits he is freedom itself.

Mendelssohn fares better at this dreadful tribunal than might have been expected. 'Rich melancholy,' 'distinguished fantasy,' 'kindly-thinking emptiness'—such terms might rather come from the judge's verdict than from the adversary's plea. Nor will many quarrel with the pronouncement on Liszt: 'A mixture in equal doses of true and false nobility, of serene idealism and disgusting virtuosity.' Schumann is sternly—too sternly—dealt with: he is shown as a typical exemplar of 'the German lie.' His candour is admitted; but that very candour betrays more clearly 'the weaknesses of the German soul, its uncertain depths, its soft tenderness, its rather sly idealism, its incapacity for seeing itself.' This criticism raises a vast question: what emotional states should be expressed in music? M. Rolland has the French scruples in this matter—scruples deeply involved in the traditions of French art.

Wagner was sure of rough treatment. The devil's advocate braces himself for a stinging denunciation. 'False idealism,' we are told, impairs Wagner as it does the earlier Romantics. Lohengrin is just a German Pharisee.

The 'Flying Dutchman' overwhelmed Christopher with its massive sentimentality and its gloomy boredom. . . . Siegfried and Brunnhild . . . in the 'Götterdämmerung' laid bare before each other, especially for the benefit of the audience, their pompous and voluble conjugal passion. . . . False idealism, false Christianity,

false Gothicism, false legend, false gods, false humans. Never did more monstrous convention appear than in that theatre which was to upset all the conventions.

Such thoughts have surely assailed the minds of most of us at some point or other in a Wagner opera. If sensible, we have tried to forget everything but the music, closed our eyes or stared hard at vacancy; and soon, before the mind's eye, Valhallas and enchanted forests have arisen, independent of the stage carpenter. We have had some respite from the pantomimic stage effects, the endless posturing and declamation. But while accepting the ultimate verdict on Wagner—that his music saves him—on the subject of that music a true devil's advocate might well have gone further than M. Rolland. He says nothing of the pretentious vulgarity, the Rossinian and Meyerbeerian infection, from which Wagner did not escape until after 'Lohengrin.' Such blows, of course, miss the broad shoulders of the later Wagner. The giant flood of his mature music bears up the heavy cargo of his faults.

Up to this point it is probable that the best judges of to-day would still support M. Rolland in his various indictments. Many, however, would disagree with him on the subject of Brahms. There is no set denunciation of this composer; rather a continual carping and girding in the earlier sections of the work. To Christopher, in his young days, the mention of Brahms is as the waving of a red rag before a bull. Brahms, more than anyone else, personifies his enemies. And too often M. Rolland confounds Brahms with the 'Brahmins'; too often the merely helpless crowd of academic reactionaries are lumped together with the sentimentalists, with Brahms for their common god.

Sentimentality, in this composer, may yet seem incredible to older musicians who only the other day were daunted by his austerity and complexity. Most of us, however, will admit the cloying, over-ripe sweetness found especially in his weaker songs and pianoforte pieces. And though he poured a wonderful new life into the classical moulds, we cannot altogether clear him of the charge of academicism. Too often we feel its chill, in his more elaborate designs: his heavy movement, his gauntness of melody, are often depressing. What then remains? More than enough, surely, to keep him among the giants. But M. Rolland brackets him with Mendelssohn. 'They are "gods of the mists of October, and of fine rain." Such men, we are told, "never felt the intoxication of strength." We wonder! Not in the superb fugue that winds up the "Handel" Variations? Not in the *Finale* of the first Symphony, the "Resurrection" chorus in the "Requiem"? Whatever M. Rolland may now think of Brahms, it is hard to believe that the estimate in 'Jean-Christophe' will ever be the accepted one.

On the whole, however, it is still profitable to follow Christopher through his 'crisis of healthy disgust.' We must allow for his impatience, his dogmatism, his insolent confidence in his own

powers. As his creator reminds us, he is no psychologist; he forgets that much real thought, much genuine emotion, found but imperfect expression in the works of those he condemns. In fact, Christopher shares their faults, for all the fierceness of his condemnation. These faults of unchecked emotionalism—of emotionalism worked to death as a deliberate lying fashion—have much to answer for. Much has been written, for example, on the musical brutality which is alleged to be an artistic counterpart of Prussianism itself. Brutality is not so far from sentimentality as might be thought; both are in Wagner, and after him came Strauss. It is significant that much of the most interesting music of the modern schools has long inclined to the intellectual, the impressionistic, the picturesque, the ironical—to anything rather than the purely emotional. The reaction is salutary, and will not last for ever. For, while the heart beats, sentiment—not sentimentality—must play its part in music, as it does in the works of those classics whom M. Rolland has eloquently championed, while not blind to their faults.

Interludes

By 'FESTE'

The autobiography at present appearing in the *Sunday Times* has naturally led to further activities among folk whose gifts lie in the direction of reminiscence rather than of reticence. We hear that several more volumes of the same intimate type are on the way. Most of them will deal with social and political matters, but we are promised one of interest to musicians—'The Reminiscences of Lysbeth Malpas' (*née* Manktelow), the wife of one of our most eminent conductors. Mrs. Malpas has long had unique opportunities for mingling with the truly great in the world of music. She has talked with them—even at them. It is no secret that many of the more impressionable among them have been at her feet—indeed, only our old-fashioned prejudice in favour of monogamy has hindered a round dozen of them from marrying her. Generally they have been handsomely consoled by a helping hand extended at that tide in the affairs of musicians which, taken at the flood, leads to emoluments that make the artist rich beyond the dreams of avarice, and keep the art itself in a chronic state of bankruptcy.

Mrs. Malpas's book will be published in the spring by Messrs. Smeed & Bundy, who, no doubt on excellent grounds, announce that it will be 'the book of the season.'

It is ever the policy of this journal to be abreast with the times, or even a little ahead of them, and it is therefore with deep gratification that I am able to announce that an arrangement has been made with Messrs. Smeed & Bundy whereby (at a fabulous cost) we are permitted to publish a few extracts.

Mrs. Malpas's book is a mine of epigram, as will be expected from one who (as Sir George Bealby neatly said) is not only witty herself, but the cause of wit in others. If the matter and

manner recall the great *Sunday Times* exemplar, the fact need cause neither surprise nor complaint. Our extracts will show the extraordinary range covered by the reminiscences. To announce a work as 'the book of the season' is a step no publisher would take without the amplest justification. I believe our readers will agree that in making such an announcement Messrs. Smeed & Bundy did no more than was warranted by the character of this amazing volume.

CHAPTER I.

A MUSICAL HOME CIRCLE

... On both sides I (and for the matter of that my brother and sister as well) come of an intensely musical stock, though none of us have received any training in the art. It has always been a tradition in our family that musical genius should be unfettered by pedagogic, academic, and technical restrictions. My father was wont to say shrewdly 'When technique comes in at the door, music flies out of the window,' and I have often thought there is a good deal more sound sense in the remark than appears on the surface. I myself have inherited his distaste for the purely mechanical side of music—a distaste I never hesitate to show. Only recently I heard Mark Lemberg play the Brahms Variations on a theme of Handel. I held myself down with difficulty during the final fugue, and when my companion, Billee Flamborough* remarked 'That was a most difficult performance,' I burst out with 'I wish to Heaven it had been impossible!' (Unpremeditated verbal flashes of this type will occupy considerable space in the following pages. I record them in no spirit of vain-glory, since they are due to no effort on my part. A talent for epigram has come down to us from our grandfather Reuben, of whom I shall have much to say later.)

Music was the prime recreation of our home circle—a large one, and constantly augmented by admirers of myself and my sisters. Not that I shared the beauty that made my sisters the centre of attraction everywhere. Papa used to say, with the twinkling eye that warned us of something good coming, 'Lysbeth might have been pretty but for the irregularity and absence of proportion in certain of the more central of her facial members.' I was never under any delusions in the matter. My nose, for example—but why dwell on what has long been a prominent feature in the Society pages of our illustrated press? And yet there must have been a compensating something about me—a *je ne sais quoi*—for I had no lack of suitors, though for some reason—another *je ne sais quoi*—they usually ended by becoming engaged to my more superficially attractive sisters. Still, I had my triumphs. There was young Bob Tutteridge,† the best amateur bass of his day, whose singing of 'The Diver' an augmented fifth below the published key still remains a cherished though sombre memory. Young Bob‡ took his rejection badly,

* The Honourable Wilhelmina Flamborough.

† Mr. Robert Tutteridge.

‡ " " "

and in desperation began a series of wild plunges on the turf, in which, however, he came off so successfully that his threat of laying violent hands on himself was unfulfilled. As my great-aunt Agatha said: 'Time, the great healer.'

Mention of Aunt Aggie reminds me of her outstanding musical ability. Though, like all the Manktelows, self-taught, she was able to attack the most difficult works with confidence. I shall never forget standing spellbound one day while she dashed off practically *from memory* an easily identifiable version of Beethoven's 'Sonata Appassionata.'



AUNT AGGIE PLAYING THE 'APPASSIONATA'
PRACTICALLY FROM MEMORY.

And there was Yussuf Miglowski,* most gifted of pianists, endowed with an amalgam of mysticism, eroticism, and paganism that gave wizardry to his playing—Miglowski, who, taking 'No' for an answer a little too readily, threatened never to play again, and kept his word. He sank lower and lower in the social scale, and, prior to his disappearance last year, just managed to keep above the border line of indigence by acting as music critic, with lucid intervals in which he made the most of the scandalously inadequate hours set apart for the purveying of alcoholic liquors to be consumed on the premises.

CHAPTER II.

MY HUSBAND

... It was in our home circle that I first met my husband—that-was-to-be, Eustace Malpas. Papa had brought him home to dinner, as, sooner or later, he brought home everybody who really mattered. Eustace was already fairly well known as a conductor, though it was not until after our marriage that he came into his kingdom.

I think I may claim some share in his development. In the early part of his career he had a good many faults of style and deportment that I set to work to cure as soon as I had the

right. Among the various little tricks into which he had fallen was that of slipping his left hand under the tail of his coat, and giving an almost imperceptible hitch to the waistband of what, being a woman, I suppose I must describe as his nether garments. This happened regularly, not only at the end of a movement, but frequently during straightforward passages in which his left hand had little to do. (I have seen eminent batsmen do a similar hitch in that awful moment of tension during which the bowler is walking back to his starting point. 'Plum' Warner,* for example, does it, and also adjusts his cap, before preparing to receive the next ball.) Eustace had acquired the habit in a curious way. At one of his first engagements, he dropped his baton, and stooped to pick it up, with fatal results to one of the two back buttons on which, I understand, so much depends. During the remainder of the concert he was so anxious about the staying powers of the survivor that he frequently and nervously sent his left hand on a journey of investigation, at the same time giving a mildly nautical hitch in order to relieve the strain on the solo button. The concert went off without disaster, but at his next few engagements he became nervous—quite without cause, for I need hardly say that the defaulting button had been made good in the meantime—and before he could pull himself up, he had acquired the habit I have mentioned. I set myself to cure it, and did so by sitting in a front stall, and at every backward movement of his left hand admonishing him with a cough of a peculiarly resonant and reproachful character. When I had coughed thus during the greater part of a series of symphony concerts (and caused my friends to suspect some pulmonary trouble) the cure was effected, though at the cost of a few delicate dynamic effects, some important gestures to his players having been checked by over-hasty action on my part. Other little *gaucheries* were more easily cured, e.g., his habit of acknowledging applause with a nod rather than a bow, and also a rather curt way of calling on his players to share in any specially prolonged tributes. To-day everybody admires the sweeping gesture with which he brings his baton to their feet; few know who taught him, and what patience she showed.

But Eustace's most serious defect was an excess of passivity when conducting. He has none now, though we had many arguments before I could get him to see the importance of methods that would impress the public. 'But,' he would say, 'if I am getting my players to do what I want by my present methods, why alter them?'

Lysbeth: It is not enough to control. You must *appear* to control.

Eustace: But the results should make that clear.

Lysbeth: They don't. I have heard it said that the band conducts you, and that if you left them to themselves they would produce exactly the same result.

* Mr. Joseph Miggles.

* Mr. Pelham F. Warner.

Eustace (grimly): Would they?

Lysbeth: Besides, the audience likes to watch a conductor, and if he gives them no kind of show, he may as well conduct behind a screen. People like to see a hint of the superman with a few Ajax-defying-the-lightning attitudes. And you are so desperately cool—physically, I mean. I dislike having to go into unpleasant particulars, but if you *could* manage to perspire unmistakably—I don't mean a mere half-hearted clamminess, but real drops, merging at times into a trickle, the 'Village Blacksmith' style—you know: 'his brow was wet,' or, better still, like Falstaff 'larding the lean earth' . . . And if you could manage to shake your mane [by this time I had got him to realise the value of a markedly leonine appearance] and dash away the drops from time to time, especially at the end of a climax, you will reach the position to which your talents and hard work entitle you.

Is there any need for me to say how well—even profusely—Eustace rose to the occasion? His gestures are now more than ample, and the audience is fully persuaded (as I intended they should be) that but for his frantic and occasionally menacing attitudes few of the composer's effects would be realised. Acting on my advice, he pays special attention to the percussion department, and whenever the timpanist makes a big hit, so to speak, the audience is rightly left with the conviction that but for Eustace's vigilant eye and minatory hand the entry would have been either tame or missed entirely. His reputation has grown with his gestures, and he is now acclaimed no less than a singer. The end of every concert sees him recalled again and again bowing fatiguedly. I never feel so proud of him as in this rôle of moist and wearied Titan. . . .

CHAPTER III.

GRANDFATHER REUPEN

I mentioned my grandfather Reuben's happy wit. Here is one of many examples. At one of our home music-makings, 'Doll' Peplow,* a rather futuristic young composer, played a MS. work. At its close everybody waited for the old gentleman's opinion. Without a word he rose, tottered to the pianoforte (he was then in his ninety-fifth year, and his rate of progress, though still remarkable, was not what it had been), took the MS., opened the window, and held the music outside very gravely. Asked for an explanation, he replied, with just the *soupeçon* of a smile, 'It needs air.' Never was so damning a criticism made in so few words, or with such good humour.

On another occasion he said of an amateur who had invited us to dinner, had fed us badly, and then played some Bach to us, 'His Bach is worse than his bite.' I could fill many pages with such bright sallies. . . .

* Mr. (now Lord) Adolphus Peplow.

Grandpapa had a good deal of inventive genius, and among other things he made a portable keyboard instrument, which he called the 'Harpsichette.' The tone was penetrating rather than sweet, and the compass was necessarily limited. But its portability atoned for its numerous defects—at least, so grandpapa contended, though with rather less persuasiveness than usual. He arranged a good many of his favourite *morceaux* for it, including 'Vital spark,' 'Sound the loud timbrel,' 'Eve's lamentation,' and 'I'd be a butterfly.' The appearance of Wheatstone's concertina at about the same period was fatal to the harpsichette's commercial success. I have in my possession the only one ever constructed, but I never allow it to be played, out of respect to the memory of its inventor, to whose declining years it was an almost incessant pleasure—a pleasure in which, owing to its peculiar *timbre*, the entire household shared.



(From a miniature by MacLise.)

GRANDFATHER REUPEN PLAYING THE HARPSICHETTE.

[As announced above (the fact cannot be stated too often or too *italically*) the volume from which these extracts are taken will be published in the spring by Messrs. Smeed & Bundy as THE book of the season.]

JENNY LIND: A CENTENARY APPRECIATION

(Born October 6, 1820)

BY W. H. GRATTAN FLOOD

'Have you ever heard Jenny Lind?' This was the question put me in January, 1877, as I raved over the delightful singing of Madame Tietjens, on her last appearance at Dublin. The late R. M. Levey was the speaker, and the veteran conductor could speak with authority not only on Jenny Lind but also on Catalani, Persiani, Grisi, Catherine Hayes, and Piccolomini. 'Yes! my boy' (this to me was then

literally correct, as I was barely eighteen), 'she was indeed a wonderful artist.' Subsequently, in his 'Annals of the Theatre Royal, Dublin' (1881), Levey devoted a couple of pages to his appreciation of Jenny Lind, telling us of her vocal gymnastic feats, which had a climax in a cadenza for the performance of which the only appropriate term is 'wonderful.' He adds: 'All the solfeggi of all the masters seemed heaped into one. In fact, every possible display of which the human voice divine is capable was developed in this effort, never equalled before or since.' This enthusiastic verdict was apropos of her singing in Italian opera at the old Theatre Royal, Dublin, in October, 1848, on which occasion Balfe was conductor, with Nadaud and Levey as first violins, Oury second violin, and Piatti violoncello.

Jenny Lind's life has been written several times, and an excellent memoir of her by the late Julian Marshall will be found in the new edition of Grove. Therefore I shall merely 'bovrilise' the leading facts of her career. Born at Stockholm (and hence known as the Swedish Nightingale) on October 6, 1820, she made her début in Weber's 'Der Freischütz,' at the Stockholm Opera House, March 7, 1838, and was an instant success, becoming a Court singer in 1840. After a short period of study in Paris, under Garcia, she obtained an engagement at the opera, Berlin, on the recommendation of Meyerbeer, and scored a triumph in 'L'Etoile du Nord,' in December, 1844, appearing subsequently at Leipsic, Vienna, Hanover, Hamburg, and other centres.

On May 4, 1847, after much heralding, and having a great 'Press,' Jenny Lind captured London, and won unequivocal applause in 'Robert,' 'Sonnambula,' and 'La Figlia del Reggimento.' We are told that in a song from 'Beatrice di Tenda' 'she had a chromatic cadenza ascending to E in alt, and descending to the note whence it had arisen, which could scarcely be equalled for difficulty and perfection of execution.'

Her American tour, organised by Barnum in 1850, was, as Bunn would say, 'a blaze of triumph,' and, to come down to material things, she made the round sum of £20,000 in her semi-regal progress. Nor must it be forgotten that at Boston, on February 5, 1852, she married Mr. Otto Goldschmidt.

The late Mr. Wilhelm Ganz gave a graphic description of Jenny Lind's concert tour in Great Britain, in 1856, the party consisting of the Diva, Willoughby Weiss (of 'Village Blacksmith' fame), Ernst, Piatti, Goldschmidt, and Ganz. On September 26 and 28, 1859, she sang at the Antient Concert Rooms, Dublin, on which occasion Joachim played; and on October 7 she gave a concert at Waterford. At the Handel Centenary, in 1859, the late Joseph Robinson produced 'Messiah,' with Jenny Lind and Belletti, when the net receipts were £900—the largest amount up to that date chronicled in Dublin musical annals.

As is well known, Madame Lind-Goldschmidt was Professor of Singing at the Royal College of Music from 1883 to 1886, and she died at Wynd's Point, Malvern, on November 2, 1887, aged sixty-seven. A medallion memorial was erected in Westminster Abbey, and was personally unveiled by H.R.H. Princess Christian, on April 20, 1894.

Chorley wrote most eulogistically of Jenny Lind, and was particularly enraptured with her Swedish songs, as also with her singing of some of Mozart's great airs, the 'Bird Song,' in Haydn's 'Creation,' and 'the grandeur of inspiration with which the

'Sanctus of Angels,' in Mendelssohn's 'Elijah,' was led by her.' He added: 'These are the triumphs which will stamp her name in the Golden Book of singers.'

Ganz, who wrote from intimate knowledge, says that Jenny Lind was not only a marvellous executant, but also 'sang with intense feeling.' In particular, her cadenzas were phenomenal, especially those in Bellini's 'Sonnambula.' 'Though they were immensely difficult she warbled them off with the greatest ease.' He regretted very much that she gave up concert-singing so soon, while at the zenith of her powers, and he tells us that 'her upper notes sounded like silver bells.' As to her appearance on the concert platform, he adds: 'She was of middle height, with handsome features and a bright expression. She wore her pretty blonde hair in *bandeaux*.'

A dear, dead friend of mine who heard Jenny Lind sing at Waterford, in 1859, assured me that Chorley and Ganz did not exaggerate as to her vocal powers—yet that Ganz was quite correct in giving the palm to Patti, although, personally, my friend preferred Catherine Hayes to any singer she ever heard, not excluding Patti, or Grisi, or Albani, or even Tietjens. Another old musical friend assures me that in his recollection of sixty-five years, Jenny Lind was most marvellous as regards phenomenal execution in cadenzas and in the singing of Swedish ballads, and that she was of charming personality.

I cannot better conclude this brief appreciation than by quoting an acrostic written on the great vocalist by an enthusiastic young Irishman, in 1850:

Jenny Lind—a name of radiant lustre now—

Enshrined in history's page in dazzling light,

Ne'er may its glory fade o'er thy fair brow,

Ne'er o'er thy path be shade of sorrow's night,

Young, gifted lady, be you blest as bright.

Love light thy path, may earth's flowers strew thy way;

In life may yours be joy, and peace, and rest;

Ne'er may one care-cloud o'er thy bright path stray;

Death—may't but join your soul with seraphs blest.

MUSIC AT THE BRITISH ASSOCIATION

BY ALFRED KALISCH

For the first time in the history of the British Association musical subjects were included in the programme—that is to say, subjects connected with civilized music. For many years savage music was discussed in the Anthropological Section. That probably was the reason why Dr. Lloyd Williams's paper on 'Welsh Music' and Prof. Walford Davies's address on 'Euphony and Folk-song' were included in the Anthropological agenda. A great many people regretted that it was not found possible to honour music in another way. A little music sung by a first-rate Welsh choir would have been a valuable diversion. In any Continental city of the size and importance of Cardiff there would assuredly have been a concert and a gala performance of opera in honour of the leaders of scientific thought.

Dr. Lloyd Williams gave a brief historical sketch of Welsh music, drawing a distinction between the songs which were obviously conditioned by the limitations of the accompanying harp and those in which the melodic outline was freer or obeyed no laws except those of song. The most interesting part of his address was that in which he dwelt on the relationship between song and the 'Hwyl,' or the cadenced speech of the Welsh speakers. This, he said, almost always approximated closely to the Dorian Mode.

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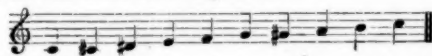
It is not irrelevant to refer to a letter which appeared a few days later in one of the Cardiff papers pointing out that a certain well-known hymn-tune in B flat minor was supposed to have been inspired by the 'Hwyl' of an equally well-known minister.

PROF. WALFORD DAVIES'S NEW SCALE

Prof. Walford Davies's paper might have been a contribution to 'Scale Building,' for such was his main topic. At any rate, the part of his address that was most novel and most interesting to musical hearers was concerned with this subject. There are, he said, many attributes of music which it shares with speech; but the distinguishing mark of music is euphony. In song, the ideal of euphony is resemblance to impassioned speech. As an example to illustrate his meaning he took the phrase, 'I will up, saith the Lord.' The word 'up' could not in a song be associated with a descending interval, nor could it be sung to a long-held note. Now there are in music three immutable euphonies, based on mathematical associations, viz., the octave, the fourth, and the fifth, having the proportions 2 : 3, 3 : 4, and 1 : 2. On these intervals the pentatonic scale is founded, and on the pentatonic scale, in turn, is founded the bulk of the folk-song of the world—even among the native tribes of America. Prof. Davies expressed the wish that the world would for a while 'go pentatonic mad.' Music, he continued—diverging for a moment into metaphysics—is 'the most detached record of man's choosing force,' and he illustrated this by showing how the conscious or subconscious exercise of this right of choice goes to the making of a tune, illustrating this by showing how 'heathenish' the Marseillaise becomes if some of the notes are changed. The world at large does not realise this; yet the pentatonic scale has become dominant. He quoted with approval a remark made some time ago by the previous lecturer: 'How comes it that people brought up with major and minor always sing Dorian?' Discussing the effect of the absence of the tritone from the pentatonic scale, he examined also possibilities of further development. For example, by measuring the perfect euphonies from the three notes of an augmented triad



he arrived at the following scale:



and showed how many major and minor triads could be used. He urged 'that the simpler euphonies should be taught to little children, and known like the multiplication table,' and that experts should explore the lesser-known scales and chords, of which, he said, there are, with the twelve-note scale, 2,049.

Prof. Davies should certainly propound this theory to a strictly musical audience that is capable of discussing it—which his anthropological hearers were not. It is significant, in any case, that the major and minor scales are being attacked on all sides. A German periodical has recently been started with the express object of smashing them, and returning to the 'pre-tonal' era.

[In order to give Prof. Walford Davies an early opportunity for laying his theories before the musical public, we have persuaded him to set them forth in an article which will appear in our next issue.—ED., M.T.]

C

Occasional Notes

Nobody doubts that the visit of Toscanini and his orchestra will provide London with an event of exceptional interest. But good wine needs no bush, and we are sure that neither conductor nor band will be helped by the sensational matter that has been so lavishly provided by the press agent of the management concerned. We give a few extracts, as specimens of a type of propaganda that is happily new to England—at least so far as music is concerned, though we have met with milder forms of it in connection with the prize-ring and the cinema:

Signor Toscanini, world-famed as the greatest living conductor, as the man who dared to order Caruso not to be late for rehearsals, as the conductor who caused a strike among the stars at the Metropolitan Opera House, New York, for daring to criticise the conception of their part by the principal singers, and who when charged before the High Court Judges in Italy with striking with his baton at one of his instrumentalists who was playing out of harmony, was acquitted on the ground that he was a superman and could not be dealt with after the manner of ordinary mortals, Toscanini, genius and maestro, is coming to London.

Thus bad begins, but worse—far worse—remains behind:

Though Toscanini never minces his words with the stars, he goes still further when at variance with his instrumentalists, and on several occasions has attempted to teach his players by striking them on the head with his baton. In December of last year, at Turin, before the High Court Judges, Toscanini was charged with seriously assaulting a violinist during the rehearsal of Beethoven's ninth Symphony at Milan.

One would like to know at what point in the Symphony this occurred. The blow might well have lent emphasis to, 'O friends, not *these* sounds!' And it would have come with ironic point a little later, 'O, ye millions, I embrace ye! Here's a joyful kiss for all!'

To ordinary folk the bestowal of such endearments is apt to prove expensive, but a superman may do it with impunity, especially if a 'psychologist of renown' happens to be around:

On such occasions, Toscanini usually insists on the Rigorous (*sic*) exclusion of all but the performers, but he had made an unique exception in favour of Professor Pastor, a psychologist of renown, who was engaged in preparing a scientific treatise on enthusiasm (*sic*).

This courtesy was well rewarded, for the professor in the rôle of principal witness for the defence delivered a philosophical plea for the irresponsibility of genius, which won a verdict of acquittal.

Having stated that what really happened was that Toscanini struck out mightily (*sic*) but involuntarily with his baton, causing the violinist's bow to strike his head, Professor Pastor stated that he had made a special pathological study of Toscanini.

He found that on great occasions this prince of conductors becomes so possessed by a sublime frenzy that his normal personality forsakes him. He becomes transfigured by the genius beside or rather outside himself, so that the inhibitory nerves are completely paralysed.

In a paroxysm of inspiration, he falls a tragic prey to the tyranny of art, and the faculty of distinguishing between good and evil is subordinated to extreme ebbs and flows of sensibility. Stupendous words and vivacious deeds belch forth with volcanic force.

So impossible is anything like a quick return to normal equilibrium that throughout the night after a performance Toscanini continues in a state of pitiful nervous exhaustion. He cannot sleep, his teeth

chatter incessantly, the muscles of his arms and legs become painfully rigid, the whole organism vibrates like the subsoil after a terrific earthquake.

The judges decided that a superman cannot be dealt with after the manner of ordinary mortals, and that it would be flagrant injustice to penalise a musical genius like Toscanini with even so much as the infliction of a fine.

In other words, the verdict was 'not guilty, and do it again whenever the faculty of distinguishing between good and evil is subordinated to extreme ebbs and flows of sensibility.'

Toscanini's memory must be as prodigious as the rest of his equipment:

Extreme near-sightedness compelled him very early to commit all scores to memory, so that to-day he conducts by heart almost a hundred operas besides an enormous concert repertoire. He will receive the score of a new opera, and spend a few hours pouring (*sic*) over it when lying in his bed. The next day he has every note and movement by heart, and, conducting without music, will remember the slightest error that has been committed at any stage by any of his instrumentalists who are playing from the book.

We thought democracies had no use for supermen, but evidently they have:

Toscanini is unquestionably a superman, and as such the socialistic-democratic municipality of Milan, who control the La Scala Opera House, have now decided that such a genius cannot be controlled in any way. He has been given a free hand.

In the final paragraph we get down to hard business:

Before Toscanini arrives in London he will proceed to America for a tour with the La Scala Symphony Orchestra, for which he was offered as an inducement a blank cheque to be filled in as he thought fit.

Here is ground where superman and second fiddle alike are as brothers. We hope—nay, we feel sure—that at the important moment of filling in the blank the great man's normal personality did not forsake him.

Instituted in 1919, the National Council of Music in Wales has already given good proof of its utility. While larger plans have been maturing, a practical enterprise has been carried out in the form of a series of lecture-concerts in schools. From December, 1919, to June, 1920, eighty of these concerts were given in a number of centres, and unmistakable interest and enthusiasm were aroused on every hand. The President of the Council, Prof. Walford Davies (Director of Music to the University of Wales), has made over thirty visits to schools, colleges, village institutes, and literary societies, for the purpose of giving addresses or lecture-recitals, and of holding conferences. Further plans of the Council, according to a paper recently issued, are to 'exercise any functions entrusted to it by the University, the National Eisteddfod, or the central Welsh Board,' to compile 'a definitive collection of national songs and national hymn-tunes, and to issue each year, with the help of colleges and all other bodies concerned, a co-ordinated report on the progress of Welsh music, together with a statement of the needs yet remaining to be satisfied, and the best method of dealing with them.' The ultimate aspiration of the Council, in which all will wish it success, is 'to serve as an organized embodiment and expression of Welsh nationality in music, not by excluding or discouraging

the practice of the great masterpieces of other countries, but by so using them as to educate the national genius and to train it to deliver the national message.' Such a Council, it is added, might do for the music of Wales what, more than half a century ago, a group of enthusiasts did for the music of Russia.

In view of the growing complaint that the best of London's music is confined to a group of West End halls, it is interesting to observe that a new effort in decentralising is being made by the Battersea Borough Council. A series of municipal chamber concerts at the Town Hall has been organized under the direction of Mr. George Lane, to take place on six Wednesday evenings from October 13 to March 16, and six Sunday evenings from October 31 to March 6. It is proposed to secure the services of front-rank artists (the Grimson Quartet appears at the first concert), and to charge only low prices (2s., 1s., and 6d.) for admission—financially divergent ideals that claim the generosity of the musical profession and warm support of the local public.

We remind readers who have a turn for composition—and competition—that the proprietors of the *Musical Times* and the *School Music Review* are offering prizes of twelve guineas for unison and two-part School Songs, and that entries close on December 1. The words must be non-copyright, or the option of using them must have been secured by the composer. The usual *nom-de-plume* and separate envelope must be used, and compositions sent to the Editor of the *School Music Review*, 160, Wardour Street, Soho, W. 1.¹ Fuller particulars were given in the September issues of both journals, and are repeated in this month's *School Music Review*.

On another page we print an article on Jenny Lind, the hundredth anniversary of whose birth falls on October 6. In our next issue will appear a document of great interest—the Memorandum drawn up by Jenny Lind in 1882, when asked by King Edward (then Prince of Wales) to accept the head professorship of singing for female students at the Royal College of Music. The memorandum (which has never before been published) has been kindly handed to us by Mrs. Raymond Maude, the great singer's daughter.

In our September issue, under 'Sixty Years Ago,' we reprinted the following from the *Musical Times* of September, 1860:

ONLY FOR ONCE IN A WAY. Ladies' Comic Song. The words (which are unexceptional) [*sic*] by CARPENTER, the music by C. W. GLOVER. Price 2s.

A few days ago we were surprised to receive an order for the song, accompanied by the necessary two shillings.

The programmes of five concerts to be given by the London Chamber Concert Society at Wigmore Hall on the five Tuesday evenings in November are of the quality that has previously built up the Society's good repute. They include Dr. Ethel Smyth's String Quartet, a clarinet and string Quintet by Herbert Howells (first performance), an evening of 17th and 18th century chamber music, a new Violin Sonata by Florent Schmitt with the composer at the pianoforte, and Elgar's Quartet.

Thou, O God, art praised in Zion.

October 1, 1920.

A SHORT FULL ANTHEM FOR MIXED VOICES.

Psalm lxxv. 1, 2.

Composed by CHARLES MACPHERSON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro maestoso.

SOPRANO. Thou, O God, art

ALTO. Thou, O God, art

TENOR. Thou, O God, art

BASS. Thou, O God, art

Allegro maestoso. ♩ = about 103.

ORGAN. *f Gt.* *mf*

prais - ed, art prais - ed in Si - on,

prais - ed, art prais - ed in Si - on,

prais - ed, art prais - ed in Si - on,

prais - ed, art prais - ed in Si - on, and un - to

Ch. (See coupd.)

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shall the vow be per - form - ed .
and un - to Thee shall the vow be per - form - ed .
and un - to Thee, un - to Thee shall the vow . be per - form - ed .
Thee, un - to Thee shall the vow . be per - form - ed .
Ped.

in Je - ru - sa - lem.
in Je - ru - sa - lem.
in Je - ru - sa - lem.
in Je - ru - sa - lem.
Git.
Ped.

p Thou that hear - est the
p Thou that hear - est the
p Thou that hear - est the
p Sw.

prayer, un-to Thee shall all . . . flesh . . . come, . . .

prayer, un-to Thee shall all . . . flesh . . . come, . . .

prayer, un-to Thee shall all . . . flesh . . . come, . . .

un-to Thee shall all . . . flesh . . . come, . . .

pp

Ped.

come, shall all . . . flesh . . . come. . .

come, shall all . . . flesh . . . come. . .

come, shall all . . . flesh . . . come. . .

shall all . . . flesh . . . come. . .

shall all . . . flesh . . . come. . .

poco rit.

pp

Thou, O God, art . . . prais ed, art

Thou, O God, art

Thou, O God, art prais

Thou, O God, art prais ed, art prais

f

a tempo lmo.

Thou, O God, art prais ed, art prais

f

a tempo lmo.

f

Ped.

prais - ed in Si - on, and un - to Thee

prais - ed in Si - on, and un - to Thee

ed in Si - on, and un - to Thee

ed in Si - on, and un - to Thee

shall the vow be per - form - ed in Je -

shall the vow be per - form - ed in Je -

shall the vow be per - form - ed in Je -

shall the vow be per - form - ed in Je -

Slower.

ru - sa - lem.

ru - sa - lem.

ru - sa - lem.

ru - sa - lem.

Allargando.

THE ROYAL CHORAL SOCIETY

The fiftieth anniversary of the opening of the Royal Albert Hall, and of the formation of the Royal Choral Society, will be observed in May, 1921. The musical side of the commemoration is still under consideration. So many musical performances of various kinds now take place at the Albert Hall that it is difficult to realise the objections made to its use for concert purposes fifty years ago. The *Musical Times* for May, 1871, was evidently expressing popular opinion when asking why 'Oratorio and grand vocal and instrumental works should be dragged from their legitimate homes to this uninteresting locality.' Certainly the programme of the opening day deserves all the hard things said of it. We reproduce it, as a reminder of the progress that has since been made. The concert was described as 'Grand Miscellaneous':

L'Invocazione all' Armonia	...	...	The late Prince Consort
'Lascia ch'io pianga'	...	...	Handel
'Ti Pregho'	...	...	Curschmann
'Salve dimora'	...	...	Gounod
Prayer from 'Masaniello'	...	...	Ascher
Overture to 'La Gazza Ladra'	...	...	Rossini

By way of comment, the *Musical Times* said:

After such a specimen as this, any person who believes that music will be cultivated amongst the 'arts and sciences' at South Kensington, should be rewarded for his faith by the grant of a box for life—and be made to go to every performance.

As events have turned out, compulsory attendance at every Albert Hall concert in these days would be no great hardship. The list of works to be sung by the Royal Choral Society during its jubilee season will be found in our 'Choral Notes and News.' There is every prospect that the efforts of Sir Frederick Bridge and his singers will be as popular as ever. We doubt if the Society has ever had larger audiences than during the past few years.

MUSICAL NOTATION

There are few practical musicians—whether pianists, organists, or players of orchestral instruments—who have not had frequently the irritating experience of encountering difficulties in the first readings of a new piece of music, only to find subsequently that many of these difficulties need not have existed had the composer laid out his work in a different manner. To take one instance, passages occur where a temporary modulation results in a bewildering display of accidentals with perhaps a fine show of double-sharps or flats. All this might have been prevented by a judicious change of key-signature. (We hasten to say that we have no wish to go so far as the small boy most of us have met with, who, on being temporarily baffled in his reading of a piece by encountering, say, a B sharp, and subsequently discovering that it is the same note on the pianoforte as C, expresses indignant wonder at the wrong-headedness of people in not writing a plain C if they want it!) Again, many of the difficulties experienced by young players in unravelling the slow movements of Beethoven, Mozart, &c., are entirely the result of the misleading time-unit adopted by the composers.

We are all familiar with the haphazard way in which accidentals are used: many of them are unnecessary, and only provide additional stumbling-blocks for the reader. The difficulties presented by modern music are already sufficient, without the addition of gratuitous pitfalls caused through inconsistent or slipshod notation.

There can be little doubt that in the matter of musical notation there is room for reform, and those who would see for themselves what is possible in this direction, and the frequently amazing manner in which what is involved may become quite simple under different notational treatment, will be interested to learn that the subject has been most exhaustively and convincingly treated by Mr. H. Elliot Button in his recently published book on Notation.*

In an introductory note the author writes:

As musical compositions get more complicated, elaborate, and difficult of execution, it is increasingly incumbent upon the composer to present his meaning in a manner that will help the performer to grasp that meaning with as little trouble as possible. The object of this book is to point out to composers, arrangers, and editors the difficulties they often unwittingly place in the path of executants, and to suggest various means of obviating these difficulties.

In approaching the subject, the reader is asked to consider things from a purely logical point of view, and not to be influenced by any preconceived ideas due to long usage, such as a certain style of notation 'looking neat,' another 'giving a finish to it,' &c. As the writer says:

If one means of expressing a musical idea is evidently clearer than another it should be unhesitatingly adopted, and should the reader consider that it does not *look well*, let him rest assured that his opinion is due to custom and must give way to logically-proven fact.

In his first chapter Mr. Button deals with time-signatures, and shows by various practical examples the advantages which would result from the adoption of a crotchet-unit system. Slow movements of the old classical composers were usually written in quaver—or semiquaver—unit time. This led to very long bars in which it is extremely difficult to realise the 'beats' at sight. The opening bars of Beethoven's Sonata Pathétique, with slow quaver-unit ($\frac{3}{8}$) are quoted, and then shown re-written with the crotchet as unit ($\frac{1}{4}$). The gain in clearness and simplicity is at once obvious. Similarly it is shown that the old fast movements, often written in minim-unit time, would gain by using the crotchet-unit. Interesting analyses of some quick movements from Beethoven's fifth Symphony, Schumann's 'Paradise and the Peri,' Elgar's 'Dream of Gerontius,' and Beethoven's Choral Symphony, illustrate in a most convincing way the advantages of the crotchet-unit. The Schumann example, with its preponderance of semibreves, is at once seen to be more easily grasped with the crotchet as unit; and as the movement proceeds and the pace increases the advantages become more and more apparent, till at the climax the crotchet-unit system stands out as incomparably clearer. As the author observes, singers and orchestral players who experience great difficulty in reading music written with such a mass of semibreves, would particularly welcome the reform.

A crucial example of the advantages derived from the crotchet, or dotted crotchet, is shown in an extract from Beethoven's Choral Symphony. A portion of the well-known *Molto vivace* movement (one dotted minim beat in the bar), with its directions *Ritmo di tre battute* and *Ritmo di quattro battute*—is set out with the signature $\frac{9}{8}$ (three dotted crotchet beats in the bar), changing to $\frac{12}{8}$. The composer's intention is at once clearly grasped. The rhythm is made apparent; many accidentals are found to be

* 'System in Musical Notation.' By H. Elliot Button. With Preface by Sir Edward Elgar. (Novello.)

redundant and are therefore eliminated; the fast single beat in a bar is replaced by three (or four) ordinary beats; and lastly the necessity for *Ritmo di &c.*, is avoided, while executive difficulties are considerably reduced.

We think readers will agree with Sir Edward Elgar that 'Mr. Button's rule, which adopts the crotchet exclusively as the "most convenient pulse-unit," scarcely needs endorsement.' The author is convinced that, with very few exceptions, the crotchet or dotted-crotchet-unit is the most suitable for all styles of music.

An important chapter deals with the grouping of notes. Notes should be grouped in such a manner as to show the half-bar in $\frac{3}{4}$ or $\frac{4}{4}$. A passage in $\frac{3}{4}$ time, for example, with a dotted crotchet on the second beat, becomes more distinct when the dotted crotchet is written as a crotchet tied to a quaver, the beat being then clearly shown. Examples are given to illustrate the advantages in various cases of using tied, instead of dotted, notes. An admirable example of this is given in an extract from Bach's Prelude in F \sharp ($\frac{3}{4}$), where the arrangement as it appears in the Novello edition is seen to be vastly superior. Instances are provided of simple passages made to look difficult by clumsy (though mathematically correct) notation.

Just as notes may be grouped so as to indicate at a glance the pulses in a bar, so, in the next chapter, it is demonstrated by various examples that the consistent use of rests can be made to serve the same effective purpose.

In the chapter on Stems we see how stemming may often be used to show the beats in a bar. An extract from Beethoven's Sonata in F minor, Op. 57, is in $\frac{3}{4}$ time, but it requires to be studied closely before this fact (or the harmonic scheme) becomes apparent. The passage consists of detached chords on each staff, with rests between each chord. By a simple stemming arrangement the four beats of the $\frac{3}{4}$ bar and the four chords are at once evident. The absence of rests, now unnecessary, further simplifies the passage.

Dealing with slurs, expression marks, and double-bars, it is pointed out that music is frequently encumbered with slurs that are totally unnecessary, since they make the composer's intention no clearer, but rather tend to confusion. A careful study of this chapter would save composers much trouble, and would enable their intentions to be more quickly grasped by the player or singer.

With regard to the use of accidentals:

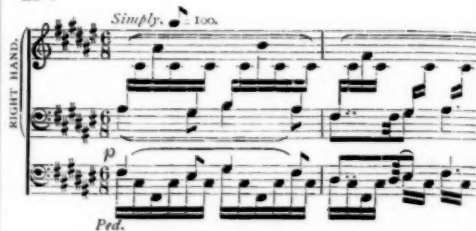
It is well to use as few accidentals as possible without leaving your intention indefinite or questionable. Some composers are addicted to adding unnecessary accidentals for safety, but more often than not these so-called 'safety accidentals' lead to slips in execution. In fact, the inclusion of an unnecessary accidental is more likely to mislead than the omission of one that should rightly be inserted, but about which there can be no doubt.

An illustration is given in which a bar containing a chord of B major on its first beat, is followed by a bar opening with a chord of the dominant 7th on G. In this case a 'safety accidental' is placed before the D in the soprano part, because the soprano would be liable to read D \sharp in natural anticipation of the chord of B major. Everyone will not however agree with the author that 'there is no need to add the natural to the D in the accompaniment, as the organist, grasping the harmonic scheme, would not be liable to play anything but D natural.' Possibly this may be true of the simple example here shown, but in harmony

as we find it at the present day a D \sharp might quite feasibly be met with in such a chord as the above.

Some examples at the end of the book present in vivid contrast passages as originally written and then as revised according to the principles enunciated in the book. Perhaps the most striking of these is the extract from Schumann's Romance in F \sharp . Ex. 1 shows the music in its familiar form with three staves:

Ex. 1



The simplicity and clearness of Ex. 2—with two staves only, the crotchet as unit, and the grouping of the quavers to show change of chord—provide an instructive contrast:

Ex. 2.



Another interesting example is from Bach's Toccata in D minor. This extract abounds in unnecessary rests and accidentals, and its appearance is most confused and obscure:

Ex. 3



By eliminating redundant rests and accidentals, and by a simple process of 'stemming,' the difficulties vanish:

Ex. 4.



We think we have sufficiently shown that the reforms suggested in this little volume would, if consistently carried out, undoubtedly do much to lessen the difficulties of instrumentalists and singers. Mr. Button is to be congratulated on the clear, concise way in which he has set forth his views, and he deserves the gratitude of all musicians for this tangible result of his untiring labours on behalf of the reform of musical notation

G. G.

London Concerts

By ALFRED KALISCH

The only concerts to be mentioned this month are Promenade Concerts. They are still—though occurring during the time when there is, in popular language, no 'season'—the most important concerts in London educationally, and those to which the seekers after musical novelty owe the largest debt.

The season which began on August 14 has so far had two distinctive characteristics. One has been the restoration of Richard Strauss to his place in the programmes, the other the new type of Wagner programme.

At the time of writing 'Don Quixote' and 'Till Eulenspiegel' have been heard. I can speak only of the latter from personal experience. It was like a tonic, and it served to remind us that a good deal of the music of the last few years which we have acclaimed as startlingly new is not so new after all. One left the hall wondering what would be thought of 'Heldenleben' and 'The Domestic Symphony' if and when they are on a programme again, and whether the 'Alpine Symphony' marks such a falling off as it is said to do by the composer's own countrymen. The performance of 'Till Eulenspiegel' was excellent, if a little too careful, and the public was very enthusiastic indeed. I am told that the reception of 'Don Quixote' was not quite so hearty.

Sir Henry Wood and many other conductors in other countries were for a long time anxious to add new Wagner excerpts to the list of those usually played, but till the end of 1913 Bayreuth had the control of such things and exercised its right to refuse permission. The intervening years were not suitable for experiments. Now, however, there are no obstacles, and on Monday, September 13, a start was made with long extracts from 'Götterdämmerung,' some at least of which had not before been heard in a London concert hall. We heard the duet between Siegfried and Brunnhilda in Act 1, followed by Siegfried's journey to the Rhine—one of our most familiar friends—the Waltrauta Scene, the Rhine Maiden Scene, and the Funeral March.

A few minutes put all doubts at rest. 'Götterdämmerung' has not aged, there is not a wrinkle on its splendidly grim face. It has not lost a tittle of its giant stature, and is as fresh and as big as ever. Its effect on the huge audience was electrical. It would be interesting to know for how many of them it was a return to an old love, and for how many a new thrill; in any case the second class must have been fairly large. Both sections applauded with equal zest. The number of recalls was quite exceptional.

Miss Carrie Tubb's singing of the music of Brunnhilda marked an upward step in her career, and Mr. Frank Mullings's vigour and vitality in the Siegfried music were good to hear. Miss Silvia Parisotti had some finely tender moments as Waltrauta, but was not quite heroic enough. Miss Carrie Tubb also sang the part of the first Rhine Maiden with Miss Nora Delmarr and Miss Ethel Furnedge. They sang well, but did not bring out all the humour there is in the music, but its charm was irresistible. Sir Henry Wood always rises to an occasion like this.

It might have been thought that the greater popularity of opera since the war would have made the public less anxious to hear opera in the concert-room. But apparently it is not so. Apart from the

evidence of this concert there is the fact that the Royal Choral Society is about to perform 'Samson and Delilah'; and now I read that the Hallé Orchestra is going to do 'Carmen' at Manchester. Both works have, I understand, been put into the programme in response to requests from the public.

One other little fact about the new Wagner policy is worth mentioning: its adoption was strongly advocated in a letter to the *Musical Times* not long ago.

It now remains to discuss the novelties which have been played since the last issue.

Alfredo Casella's 'Pagine di Guerra' (August 18) was something of a disappointment to the admirers of his 'Couvent sur l'eau.' We miss here the grace and delicacy, and the distinction of the earlier work, for the composer's impressions are reproduced in the crudest modern idiom, which is now becoming as much a matter of *clichés* as the veriest academic tags. In spite of the very flowery periods of the analytical note which promised us a vision of brilliancy, strength, and speed in the last number, that represents a warship going into action, the best that can honestly be said for it is that its somewhat naive realism is mildly amusing. A meditation in a devastated city is as frankly ugly as the ruins themselves.

The next new work, which was heard on August 24, was a Pianoforte Concerto by M. Prokofiev. It is an early composition, and was therefore a disappointment to those whose curiosity had been raised to a high pitch by the alliterative headline in an American paper, 'Prokofiev Paralyzes Parterre of Pianists.' This apparently referred only to some of his later works, for the Concerto is a mild piece of musical iniquity; but it is the work of a young man of undoubted gifts, trying to find a new idiom for himself. The Pianoforte Concerto of Catoire, another Russian, which is not so modern, is more notable for the good use made of the material than the value of the material itself. It was brilliantly played by Miss Isabel Gray, who is justifying the favourable prophecies made regarding her. Miss Ellen M. Jensen played the solo part of the Prokofiev work with admirable technique and understanding. Pizetti da Parma's Suite for orchestra, announced for August 26, could not be played, as the parts had not arrived. Georges Dorlay's 'Mirage' ('Valse Intermezzo'), August 28, is comparatively unimportant, but shows the composer in a more pleasing light than some of his more ambitious work.

Of all the new works heard during the season so far, Béla Bartók's Suite for orchestra has given rise to the most vehement differences of opinion, and it is the one most likely to find a permanent place in the repertoire. Bartók is certainly a man of originality, and the most remarkable thing about his work is its strong rhythmical impulse. In his first stages he tried, with the fine recklessness of youth, to begin where his most advanced predecessors left off; but it looks as if now he were more cautiously retracing his steps, and had nearly found his proper place.

Gabriel Fauré's Fantaisie for pianoforte and orchestra has the intellectual grace and charm which has distinguished all his work, but it will probably not rank amongst the strongest of his compositions, though it has some moments which are very good to listen to. Miss Edith Barnet's playing of it was very satisfactory.

Henry F. Gilbert's 'Riders to the Sea,' announced for September 7, could also not be produced owing

to non-arrival of parts. On September 9 Mr. Montague Phillips conducted the first performance of his Pianoforte Concerto. It has many attractive qualities and boasts at least two good tunes, which is quite an ample ration for a Concerto in these days. It suffers rather from an attempt to say too much and to make the foundation bear a superstructure too heavy for its strength. The orchestration is rather too voluptuous and too thick (like a Rubens lady), but there are several places in which particularly good use is made of violoncello tone. The pianoforte part is brilliantly written, but there is a certain sameness in the making of the patterns for the passage work. Mr. William G. James played it very effectively.

On September 14, Mr. Landon Ronald (not Professor as stated in the original announcement) conducted a Suite founded on his incidental music from 'The Garden of Allah.' It is good incidental music—that is to say, it is picturesque and intelligible—and goes along very easily. It is difficult now to say anything new in the Oriental idiom, and the composer himself would probably be the first to disclaim any ambitious intentions in that direction. Few of the works from the season's list of novelties have had such an enthusiastic reception.

I was not able to hear Mr. Armstrong Gibbs's Suite for orchestra, 'Crossings,' being at the first performance of 'Dante and Beatrice' at Hammersmith on that evening, but I remember the favourable impression it made at one of the Patron's Fund public rehearsals.

A pleasing feature of the same concert was the repetition of Howard Carr's 'Three Heroes.' The policy of repeating works which have already made their mark is one that should be encouraged.

One other incident deserves record here—the extraordinary enthusiasm of the public for the organ piece of Widor. This seems to suggest the wisdom of letting the public have larger doses of the food it wants. There is no shortage in the world's supply of organ music or, indeed, of organists.

Opera in London

By FRANCIS E. BARRETT

It is somewhat notable that there is anything at all to record concerning opera in London during the last month; but as it happens the Metropolis, or such part of it as is represented by Hammersmith, has been the site of a good deal of opera giving. It is Mr. Mulholland who has thus kept up the operatic story. First of all he engaged the D'Oyly Carte Company to give their repertoire of Gilbert and Sullivan works, and then the Carl Rosa Company to fill the bill. Gilbert and Sullivan once again proved irresistible, and for three weeks the house was crowded for the performances of the best known of these immortal productions. The fact that the Company is not to give a London season this year in spite of the great success of its appearances at the Princes Theatre last winter, may possibly account for the eagerness with which it was received on this occasion. It seems rather hard that London is not allowed to hear more of these works, which are so satisfying to all the senses, and that for its light music has to depend on the wretched revue and 'musical' (save the mark) comedies. There is a wealth of Gilbert and Sullivan works of which the present

day public knows nothing, so that there need be no question as to a repertoire.

OPERA IN ENGLISH

On the other hand the Carl Rosa Company does all it can to supply London, with the result that a return to the Metropolis was made as soon as possible after the Lyceum Theatre season. The visit received due recognition at the hands of the public in spite of the fact that the list of operas showed no change. The only addition to the repertoire was a revised version of Mr. Stephen Philpot's 'Dante and Beatrice,' which the Company produced at the Shaftesbury Theatre in 1918. Then I did not find Mr. Philpot's style particularly operatic nor his phraseology remarkable either for its force or its refinement.

A complete revolution of style could not be expected in the short interval since the first production, and there is no occasion for a revised estimate of Mr. Philpot's capabilities as an operatic composer.

The new version expands his opportunities for writing in a vein of intense feeling and of devising a coloured orchestral texture, but brings no better realisation of the necessity for adapting music to its purposes. There are many pages in the opera that are good for other uses than as accompaniment to song dialogue. They proceed simultaneously with the dialogue, but are not part of it. Moreover the composer scores too heavily. Wagner, the arch-fiend of noise, permits far more of his words to reach the auditorium than does the composer of 'Dante and Beatrice.' Without the help of a printed description of the plot much of the agitation of the people on the stage would have been incomprehensible. Their moments of satisfaction were usually more intelligible, as they consisted frequently of mutually inspired raptures by Beatrice and Dante. The need for clear definition of the argument is a practical point in opera-making that is so obvious as to occur to nearly all people except the few who compose opera. Only the strongest music can obviate it, and Mr. Philpot's is not strong enough, in spite of its facility and evident earnestness. Its intrinsic qualities are incomplete, for while it has all the appurtenances of a melodic style it lacks melody. It conveys the idea that Mr. Philpot can invent, but is too easily satisfied with first thoughts. On the credit side, he sustains a homogeneous passage well, can build a good climax, knows how to write independently for voices, and constructs an effective *ensemble*. With more assiduous invention and self-criticism, and his added knowledge of ways and means, Mr. Philpot's next opera should come nearer to the ideal.

In other respects 'Dante and Beatrice' makes good. The plot, which compares well with the operatic normal, is carried forward by much love, intrigue (Neri *vs.* Bianchi), treachery, eavesdropping (by a useful jester), festivity, battle, and nuptials to a pathetic ending (death of Beatrice). Spectacle is abundant. The opening scene with the Ponte Vecchio in the background and some revised street-planning, allows the privilege of surveying the left bank of the Arno in all its spick-and-span mediæval newness, and serves at the beginning for a tableau of Holiday's famous picture. Chorus work, of bright aspect, is plentiful in street, palace, and church.

The first production was a triumph for Mr. William Boland as Dante. He sang with ease and conviction,

and knew, by long practice, how to be statuesque while waiting for his cue. Miss Beatrice Miranda, rich-voiced as usual, was chiefly occupied with being gracious, a task completely done. The others were equal to their more mercurial parts, and as conductor, Mr. Philpot bore his responsibilities well.

Choral Notes and News

By W. McNAUGHT

Not much is yet known of the immediate plans and ambitions of choral societies, either in London or elsewhere. Detailed announcements that have come to hand show a regard for routine work at which nobody need be surprised. Choral society finance in these days is apt to resemble Mr. Micawber's, and 'safety first' is a good motto. Works that are known to pay their way are now more than ever the bread and meat of a society's existence. Elijahs, Messiahs, Wedding-Feasts, Merrie Englands, and the like are necessarily the staple food of the season. As music they satisfy the national palate, but as fodder for a news-column they are dry fare, and in giving an outline of the season's prospects (in this and the next issue of the *Musical Times*) works of every-day usage must be taken for granted and attention be chiefly confined to the less familiar.

THE ROYAL CHORAL SOCIETY

The programme of the Royal Choral Society, however, is of too wide an interest for anything short of complete quotation, especially since the Society is now entering upon its fiftieth season. The scheme is entirely traditional, thus ensuring that Sir Frederick Bridge and his choir will be engaged in work that is known to bring out their best capabilities, and that a public ready to hear familiar masterpieces will be sure of the quality of the performance. The following are the works chosen: October 30, 'Elijah'; November 27, 'Judas Maccabæus'; December 18, Carols; January 1, 'Messiah'; February 5, 'Samson and Delilah'; March 5, 'The Dream of Gerontius'; March 25 (Good Friday), 'Messiah'; April 23, 'Hiawatha.' With the exception of March 25, all the dates are Saturdays, and the concerts all begin at half-past two.

THE PHILHARMONIC CHOIR

No official announcement has yet detailed the plans of the Philharmonic Choir for its second season, but it is understood that the following works are to be in the list: Scriabin's 'Prometheus,' Brahms's 'Song of Destiny,' Vaughan Williams's 'Fantasia on Christmas Carols,' the final scene from 'The Mastersingers,' part of the 'Christmas Oratorio,' and Delius's 'Sea Drift.' This is an adventurous choice nowadays, even for a choir with a policy (not of insurance), and it is to be hoped that Mr. C. Kennedy Scott will be well backed up, both by singers and by the public.

THE ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY

Although still excluded from its proper home, and forced to remain content with a hall—the Northern Polytechnic—which limits the membership of the choir, and still more seriously limits the size of its audience, this organization adheres to the policy which has made its name carry credit among musicians. It is long since 'The Apostles' was

heard in London, and it is good news that Mr. Allen Gill and his choir have made it the chief goal of their season's work. This and the B minor Mass set a standard of well-directed zeal that is rarely aspired to nowadays. The list for the season includes also 'Israel in Egypt,' and Hubert Bath's 'The Wedding of Shon Maclean.'

The Islington Choral Society has been formed to meet the growing demands of the neighbourhood for choral music of its own. Practices are to be held at the Large Hall, Central Library, Holloway Road, under Mr. Ronald A. Chamberlain. Mrs. A. C. Peters, 84, Grosvenor Road, N. 5, supplies particulars.

Dulwich Philharmonic Society (Mr. Martin Kinglake) include 'The Golden Legend,' 'King Olaf,' and 'The Revenge,' in a season of four concerts.

East Herts Musical Society has decided on 'The Revenge,' 'Blest pair of Sirens,' and 'Samson'—all said to be new to Hertford.

Chamber Music for Amateurs

Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.

Young lady pianist desires to meet other players, or good singer. Sheffield and Rotherham district.—'Pianist,' c/o *Musical Times*.

Chamber Music for amateurs in Italy. For particulars of a means of bringing together amateur players and singers, apply by letter to the Consul of the Independent Theosophical Society, 65, Via Mario Cutelli, Palermo, Italy.

Pianist (male) wishes to meet good violinist, for practice, Grieg (Sonatas), Coleridge-Taylor, &c.—J. C. BIRD, 1, Spooner Road, Broomhill, Sheffield.

Lady (violin and viola player) and gentleman ('cellist) wish to meet two violinists, or one violin and one viola player, for a weekly evening practice of classical quartets. Must be experienced and good sight-readers.—Mr. and Mrs. MARTIN, 5, Amblecote Road, Grove Park, S.E. 12.

Pianist (10) desires to form trio (pianoforte, violin, and 'cello) for study of good music. Saturday afternoon and evening.—A. W. W., c/o *Musical Times*.

String Players (amateur) wanted to co-operate with choir in recitals during next winter. Opportunities for study and performance of chamber music, accompaniment of choral works, &c.—Herbert C. R. GALER, St. Andrew's, Church, Whitehall Park, N. 19.

Pianist (lady) wishes to meet violinist and 'cellist to form trio for weekly practice. She has a number of classical and modern trios. London, S.W. district.—L. G. K., c/o *Musical Times*.

Violinist wanted to complete quartet, Monday evenings 7.30 to 10. Brownswood Park, N. district.—'Amateur,' c/o *Musical Times*.

Lady pianist desires to join trio or quartet for practice of good music. Birmingham district.—B. S., c/o *Musical Times*.

Pianist wishes to form trio (violin, 'cello, and pianoforte) for the study of classical and modern works of moderate difficulty—e.g., Haydn's Trios. Monday or Thursday night, or Sunday.—W. M. 'St. Mary's,' Heathcote Street, Hull.

A few more string players are required for an amateur orchestra that has recently been formed at Bermondsey. Rehearsals on Fridays, at 8.0, in the Fort Road Institute, Bermondsey. Conductor, F. J. HUBBARD, 41, Trafalgar Road, S.E. 15.

Good 'cellist wanted for pianoforte trio.—Mrs. H. A. KERR, 15, Wickham Road, Brockley, S.E. 4.

Church and Organ Music

THE PRECES, RESPONSES, AND LITANY OF THE ENGLISH CHURCH:

A BY-WAY OF LITURGICAL HISTORY

BY J. M. DUNCAN

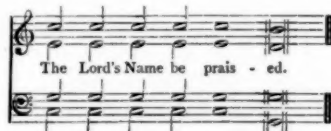
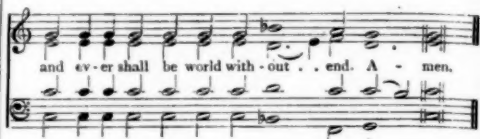
(Concluded from September number, page 625.)

[The writer wishes to acknowledge the help kindly given him by the librarians of the various libraries named in this article, and also by Mr. G. E. P. Arkwright.]

III.

The Preces, Responses, and Litany were also set in 'Prick-song' by a number of other composers of the Tudor and Jacobean period, whose efforts may be studied in the same Royal College and Peterhouse MSS. The Preces of Orlando Gibbons were sung at the Gibbons Commemoration in 1907, and the Litanies—incomplete, like Tallis's—by William King (1624-80), of Oxford, by Henry Loosemore (d. 1670), of Cambridge, and by Thomas Wanless (d. 1721) of York, are still occasionally to be heard. They have been reprinted by Messrs. Novello. Special-mention should be made of the Responses of William Byrd, as reconstructed by Jebb. They seem to the writer to be superior to those of Tallis, both to the original and to the later versions, and would well be worth the attention of any enterprising choir on the lookout for something off the beaten track.

It remains to give an account of the history of Tallis's Preces, Responses, and Litany after the Restoration. The Commonwealth was a disastrous period for the old Church music. Not only were choirs broken up, choir-books destroyed, and traditions lost, but at the Restoration a new style of music became fashionable which depended upon solo singers rather than upon polyphony. Thus when in 1660 the choral bodies attached to Cathedrals all over England had to be re-constituted, the old five-part music was found to be too exacting for the diminished resources and technique of the time, and most of the choirs were obliged to content themselves with singing in three parts, or in four at the most. Accordingly, dating from the years following 1660, we find a number of adaptations of Tallis's Preces, Responses, and Litany made with these restrictions in view. The first which requires our notice is contained in Edward Lowe's 'Short Direction for the Performance of Cathedral Service,' the first edition of which was published at Oxford in 1661, and the second, incorporating the changes made necessary by the revision of the Prayer Book, in 1664. Here are the Preces from this second edition of 1664, showing the modifications made in consequence of the altered arrangement of the words:



The Responses are similarly reduced to four parts. The extreme parts are taken mainly from Set I. above, but the Kyrie follows 'Church Musick.' The inner parts are a fairly skilful amalgamation of the original three inner parts of Set I. The Litany is more clumsily done, the harmony being left incomplete in several places.

A number of other adaptations of the same kind are in existence, which though at first sight confusing in their variety, will all be found to have been made with the same object in view. Of only one need specific mention be made. According to Rimbault, the Rev. James Clifford, a minor canon of St. Paul's and editor of a celebrated collection of the words of anthems, made a manuscript copy of Tallis's Litany, which he entitled 'Maister Tallis' Letanie, Anno Dom. 1570.' This manuscript is not now traceable, and is known only by the reference to it in Rimbault's 'Full Cathedral Service of Thomas Tallis,' where the music is printed. The setting is in four parts, upon the same basses as the five-part Litany. It is an inferior piece of work, by no means deserving the eulogy given it by Rockstro in his article 'Litany' in Grove's Dictionary; and instead of being, as Rockstro claims, an original duplicate composition of Tallis, is evidently nothing but an adaptation of the original Litany made by Clifford himself, who probably added the date 1570 as his own guess at the date of Tallis's original composition.

Boyce's celebrated 'Cathedral Music,' 1760, contains Tallis's Preces, Responses, and Litany. In the Preces 'And our mouth' follows Tallis, with only a modification of rhythm; 'O Lord make haste' has the treble from Byrd's Preces, which Boyce no doubt found in 'Church Musick,' but the harmony is Boyce's own. The Gloria follows Lowe, omitting the superfluous word 'and.' 'The Lord's Name' is an adaptation of Tallis's 'Praise ye the Lord,' presumably made by Boyce himself. The Responses follow 'Church Musick'; so does the Litany, correcting Barnard's misprints, and still further modifying the plainsong in 'We beseech Thee.'

The version of Tallis's Preces and Responses now in common use is the four-part one made by Barnby; and it will be interesting, in concluding this investigation, to observe that when Barnby reduced Boyce's five parts to four, without probably knowing it he was in some measure restoring Tallis's original.

(1.) THE PRECES

- 'And our mouth' (Plainsong in Treble). Tallis.
 'O Lord, make haste' (no P.S.). Treble by Byrd,
 harmony by Boyce. Nothing of Tallis.
 'As it was' (no P.S.). Lowe, modified by Boyce.
 Nothing of Tallis.
 'The Lord's Name.' Boyce.

(2.) THE RESPONSES

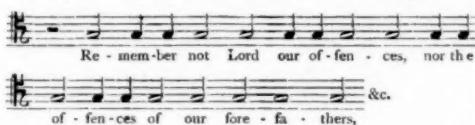
(P.S. in tenor throughout.)

- 'And with thy spirit.' Bass is by Tallis.
 'Lord, have mercy.' Probably not Tallis.
 'And grant us.' Treble, tenor, bass.
 'And mercifully.' Tenor, bass.
 'And make.' Treble, tenor, bass.
 'And bless.' Treble, tenor, bass.
 'Because there is.' Tenor, bass.
 'And take not.' Treble, tenor, bass.

(3.) THE LITANY

Barnby has also edited Tallis's Litany, reducing the five parts to four, but with less success than in the case of the Responses, as in the Litany the whole five parts are often required. A critically correct edition of the Litany, derived from a collation of Barnard with Peterhouse, and including Wooldridge's ending, is to be desired.

There are two mistakes often made in the performance of Tallis's Preces and Responses, a concluding allusion to which will not, it is hoped, be thought presumptuous. First of all, the plainsong inflections were used only as thematic material, and there is no foundation for the notion that they should be sung by the congregation supported by the choir singing the harmonies. They can, of course, be sung in this way, at least those of them which have the plainsong in the tenor part; but such treatment was not intended by the composer, who was contemplating a delicate treatment by a well-balanced choir, such as the Chapel Royal Choir of which he was a member. The *tempo* should not be too slow, it being remembered that the minim of the 16th century was a comparatively short note, being in fact almost the shortest (*minimus*) that was in common use; and the rhythm should be free and unfettered, founded upon word-values rather than note-values. The rigid rhythm one sometimes hears enforced in 'As it was' may be a literal reproduction of the printed text, but is actually a caricature of the composer's intentions. The petitions of the Litany as printed by Barnard have in several cases their reciting-notes worked out in full. For example:



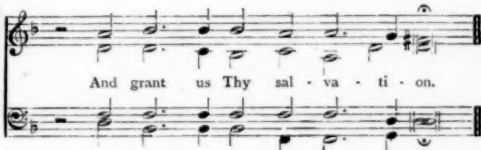
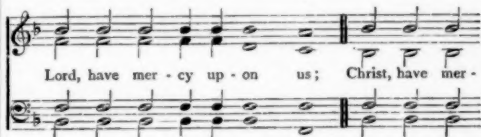
which would sound ridiculous if it were intoned as it is written. In the same way recitative such as 'As it was' and the opening invocations of the Litany should be sung, like the reciting-notes of an ordinary chant, as freely and independently as possible.

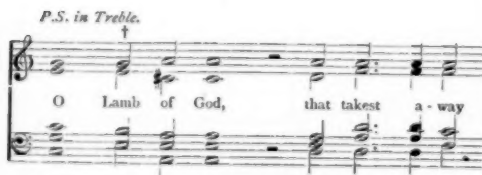
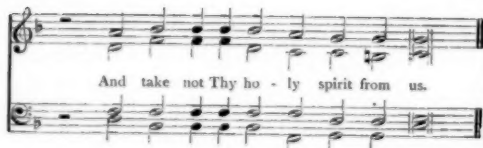
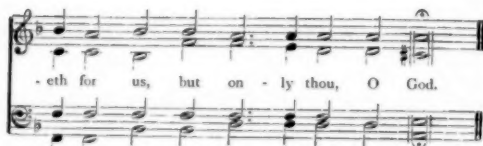
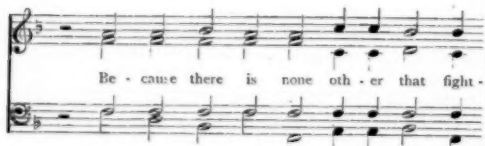
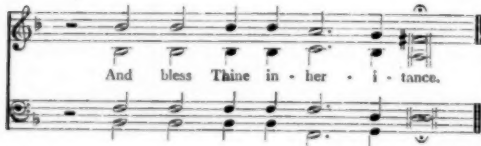
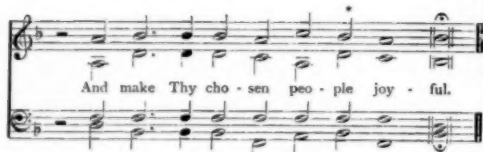
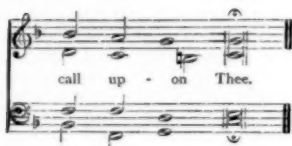
Secondly, Tallis's Preces and Responses should be sung when possible without accompaniment, just like other music of the same period. Of course in parish churches, where the congregation has become accustomed to joining heartily in the treble part, such treatment is not possible, and a substantial accompaniment becomes indispensable, but where the

service is sung by the choir alone, an organ accompaniment is a quite unnecessary intrusion which serves only to smother the lightness and free rhythm which ought to characterise the music. In former times unaccompanied singing was an art not cultivated in English choirs; even such pieces as Gibbons's 'Hosanna' and Byrd's 'Bow Thine ear' were accompanied by the organ. Therefore when the harmonized settings of Preces, Responses, and Litany were sung it was natural for the organ to play with them; and as these settings were reserved for use on Sundays and Holy-days (a simple unison sufficing, as has been seen, for week-days), the organ became traditionally associated with the festal performance of Tallis's music. But the Ferial Responses are always nowadays sung unaccompanied, and Tallis's Litany generally so: why therefore not also the Preces and Responses? The accompaniments in the old Cathedral style were in any case of a very unobtrusive character, and were doubtless a necessary evil in the days of irregular attendances and inadequate technique. They can now much more satisfactorily be dispensed with. No one who has heard the unaccompanied Tallis Responses as sung at King's College, Cambridge, will ever wish to hear them sung otherwise.

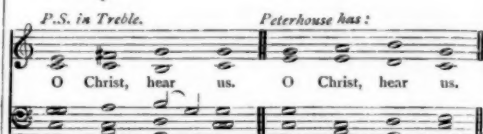
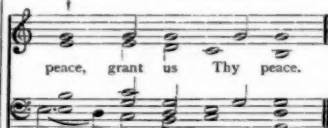
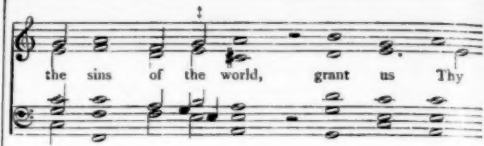
As for the initial pedal notes prefixed in some editions to each response, this is merely an 18th century device for starting an inefficient choir, and deserves classification in the same category as the custom of leading off with the treble note. A modern choir does not need makeshifts of this kind.

Owing to the fault of the postal service the proofs of last month's instalment of this article were unfortunately not corrected by the writer. Besides minor faults of spelling, a misprint made the example in col. 2 of p. 626 meaningless; the second counter-tenor should read B⁷, B⁷, B⁷, F, A, D, C. Secondly, the Agnus Dei from the Peterhouse Litany, with its combinations of G² and G³ in the same chords, was overlooked altogether. Thirdly, the remainder of the Responses should follow on p. 626. This example, being Tallis's original setting, is of too great general interest to be passed by, and is now appended:





* Treble Decani has peo-ple joy-ful



† Peterhouse has G² in Treble and G² in Tenor.
‡ Peterhouse has G² semibreve in Treble and G² E minims in Tenor.

THE NATIONAL UNION OF ORGANISTS' ASSOCIATIONS

The first Congress of the National Union of Organists was held at Southport on September 7, 8, and 9, with a gratifying and hopeful measure of success. The locale was a good choice, for at Southport the tables have been turned on the receding sea by the enterprise and resourcefulness of the inhabitants, who have made it a popular resort for the classes as well as the masses. The assembled organists found Southport a pleasant place in which to spend a few sunshiny September days, ostensibly talking over matters of state while not disregarding the social amenities and reasonable enjoyments of life which should come oftener their way when the National Union is more firmly established. It is high time that organists were federated, not indeed after the manner of trades unions, but in a way that surely will be found, or else the work of the Organists' Associations all over the country, or the deliberations of an annual Congress, would be futile. At present there are twenty-six local Associations in the Union, representing a body of, roundly, three thousand organists, choirmasters, and non-professional musical people who are in sympathy with the objects of the Union. The arrangements for the various meetings were admirably carried out by a local committee consisting of the president of the Southport Association (the Rev. J. Wesley Hart), Mr. J. F. Porter (treasurer), and Councillor John Brook (secretary).

At the opening meeting Dr. Prendergast, of Winchester, took the place of Mr. S. W. Pilling, president of the National Union, who was unavoidably prevented from attending owing to his sad bereavement in the death of his wife. A resolution of sincere sympathy was passed by the meeting.

In the afternoon an organ recital was given by Mr. H. F. Ellingford on the fine Willis organ in Holy Trinity Church, and in the evening a reception was held in the Art Gallery, when Sir James and Lady Paton received the guests. On Wednesday morning the Mayor of Southport, Councillor R. Wright,

attended to extend the town's welcome to the delegates.

At the annual general meeting which was subsequently held, Mr. G. H. Hirst, of Dewsbury, presided, and Mr. J. Percy Baker moved the adoption of the new scheme of constitution and rules by which membership of the various Associations is in future to be restricted to organists and choirmasters. No distinction is however to be made between amateur and professional holders of such posts. The wisdom of this is apparent. Had they not a notable amateur in the President himself? An open letter to the Congress suggesting how Associations can help in the effort to improve the salaries of Church musicians was approved, and authorised to be sent out. In the afternoon a public meeting was held in the Cambridge Hall at which the Rev. J. Wesley Hart presided, and Prof. Joseph C. Bridge, of Chester, delivered an able speech dealing especially with the inadequate salaries paid to organists.

He said they were met that day not merely as industrial organists, but as a congress of Associations. That was to say, they represented co-operation, and he supposed there never was in the history of the country so much co-operation as there was at the present time. Sometimes, indeed, they saw it almost to their detriment; but sometimes undoubtedly it was to the benefit of those who co-operated. It was open to them to make their co-operation of some value. There was one point on which they could work with co-operation, and that was with regard to the salaries of organists throughout the country.

He felt very strongly on that point. They had arrived at a time when a serious problem confronted musical men throughout the country. It was all very well for people to say that if other things had doubled in price the organist should double his fees. Such was an easy solution for the people who proposed it, but not so easy to the man who had to carry it out. An organist was hardly likely to be able to ask for an increase in salary, seeing how poorly the clergy themselves were paid. Two wrongs, however, do not make a right. He was thoroughly of opinion that there would be no difficulty in obtaining adequate salaries if the Church arranged its finances on a proper business-like basis. There was plenty of money in the Church in this country. The Church of England last year raised seven million pounds by voluntary effort, besides the endowments. The organist stood on rather a different footing; there were no endowments for him. He must rely upon the salary that was offered by the vicar and churchwardens of the parish. The Organists' Associations ought to impress upon the clergy to put bluntly before their congregations the necessity for paying organists a living wage. A correspondent in a musical paper had reckoned up the number of advertisements for organists in its pages. They totalled upwards of forty, made up as follows: five at £25 a year, three at £30, three at £40, nine at from £50 to £70, five of £80 or over, and in nineteen cases the salary was not stipulated. It was very easy to say the organist was required only one day a week. He (Prof. Bridge) had never yet seen a Church which wanted a man only one day a week. Supposing, however, it was for one day a week only, at a salary of £25 a year, he received 10s. a day for his work. A man down a coalpit received an absolute minimum of 12s. 7d. a day, whereas in the case mentioned an organist received 10s. It was, he

considered, a disgraceful state of affairs that an organist should be paid at that miserable rate.

Dr. Prendergast, who also spoke, said that the Organists' Associations had been formed to promote the interests of organists collectively and individually, and to secure for them better conditions and more adequate remuneration. They wanted in their ranks every organist worthy the name, whether he or she was a professional or an amateur. Eventually the Union would be able to license organists and choirmasters. It might be possible to have some sort of trade union principles, but it was quite contrary to the nature of organists to strike.

The Rev. H. Dams, vicar of Knowsley, and formerly Precentor of Carlisle Cathedral, who supported the previous speakers in an interesting speech, laid the blame for the present woeful condition of things principally upon the 'man in the pew.' Agreeing together, clergy and organists would be better able to present their case to the laity whose duty it is, and in whose power it should lie, to ameliorate their condition. In the evening Dr. B. Lofthouse, of Southport, presided at the dinner held at Queen's Hotel, and on behalf of the delegates, Dr. J. Warriner, of London, presented an attaché-case and gold fountain-pen to Mr. John Brook for his eminent services in connection with the formation of the Union. The closing day, Thursday, September 9, was devoted to sight-seeing, and included a visit to the Southport Palladium, where Mr. Herbert Steele displayed the extraordinary effectiveness of the electric organ which is such a feature of this fine cinema.

In the afternoon a visit was paid to Liverpool, where Messrs. Rushworth & Dreaper's abounding hospitality was shown in the provision of motors which met the members and conveyed them round the principal places of local interest, including the Cotton Exchange, Philharmonic Hall, New Cathedral, University, St. George's Hall (where Mr. Ellingford gave a short organ recital), and also to the remarkable new Church of St. Paul's, Stoneycroft, designed by Mr. Gilbert Scott, the genius-architect of Liverpool Cathedral. The acoustic properties of the Church greatly enhance the fine qualities of the organ by Messrs. Rushworth & Dreaper, which were displayed by Mr. W. Maynard Rushworth, who is president of the Liverpool Association. The members were subsequently entertained at tea in Rushworth Hall, and in the evening the Congress was concluded by a smoking-concert at which Dr. Warriner presided. The various functions attracted excellent attendances of members and friends, and were supported by delegates from all over England and Scotland. Regret was especially felt at the unavoidable absences of Mr. Pilling, Dr. Alcock, Prof. Walford Davies, Mr. H. Goss Custard, and Dr. James Lyon, who had intended to take part in the proceedings. Next year's Congress is to be held in London.

Dr. Harold Darke has resumed his organ recitals at St. Michael's, Cornhill (Mondays, at 1.0). The present series will run to December 20. The book of programmes promises, as usual, a feast of good things old and new.

The Strolling Players' Amateur Orchestral Society, conducted by Mr. Joseph Ivimey, announces concerts on December 9, February 17, and April 29, with programmes that include Beethoven's Overture in C, Op. 115, two 'Songs without Words,' by Holst (Op. 22), Stanford's 'Irish' Symphony, Beethoven's 'Pastoral,' Howard Carr's 'Three heroes,' and Mendelssohn's 'Scotch' Symphony.

AN ORGAN RECITAL IN BERLIN CATHEDRAL

An idea of the style and variety of music provided at a first-class German organ recital nowadays may be gathered from the account of a recent recital in the Domkirche, or Cathedral, at Berlin. These recitals are being given regularly on Thursdays at 8 p.m. by Prof. Walter Fischer, the organist of the Cathedral. A programme is purchased at the door for 30 pfennigs (a little over 3d. at normal rates, but at the moment less than a ½d. to an Englishman), and this entitles to admission. On the occasion in question the Church was very nearly full, and there was quite a sprinkling of children. The performance occupied an hour and a-half. Everyone sat stolidly still throughout. Personally, towards the end, I began to think that it had lasted quite long enough. The programme has several points of interest. The absence of 'arrangements' will be noticed—it is all definitely organ-music. J. S. Bach claims two items, and opens the proceedings. There is nothing English there, but it is interesting to note that César Franck secures admission. Variety is quite successfully introduced by the vocal and instrumental items, and the heavy monotony to which the average organ recital is prone is thus avoided. The Bach Prelude was very solidly played, with much reed-work, so that the florid passages came out rather blurred. Even before the high-pressure reeds were used, the full organ seemed more reedy than I expected. When accompanying the instrumental and vocal solos the lighter diapason work and the flutes were heard to better advantage; and, indeed, the accompaniments were all quite effectively and unobtrusively played.

As will be seen, the instrumental and vocal solos rather took the place of the light intermezzo-like pieces commonly played in England, and for that reason the purely organ solos may have seemed heavy by contrast. The choice of the solo from the 'German Requiem' was not without significance, and that poignant. It was exquisitely sung, and the familiar words seemed to take on an added meaning when heard thus in German. The programme is subjoined:

Organ recital by Prof. WALTER FISCHER in the Domkirche, assisted by Fräulein JOHANNA BEHREND (soprano) and Herr OSKAR GRUNDMANN (cello).

1. Præludium in C minor J. S. Bach
2. Aria from the Cantata, 'Ich hab' in Gottes Herz und Sinn' J. S. Bach
3. Air for violoncello and organ Filtzenhagen
4. Organ Sonata on the 94th Psalm Reubke
5. Soprano solo from the 'German Requiem,' 'Ihr habt nun Traurigkeit' J. Brahms
6. Romance for violoncello and organ Pergolesi
7. Extract from the 'Grand Pièce Symphonique' César Franck

A. B.

MR. HERBERT WALTON'S RECITALS

Mr. Herbert Walton is now completing his twenty-third series of recitals at Glasgow Cathedral. How much he has done in the popularising of the organ and its music is shown by the large attendances. A recent recital drew an audience of 3,100. The building was packed long before the recital was due to begin, and hundreds were turned away. The collection amounted to £129 4s. 10d. in aid of the Royal Infirmary. The average attendance is 1,500. Such figures as these make one wonder if the power of the organ and organist as educational factors is fully realised. If this kind of thing can be done at Glasgow and at a few other centres, why not at all cathedrals and important churches?

The British Music Society is arranging a series of organ recitals throughout the country in aid of the Westminster Abbey Restoration Fund. Organists willing to help are requested to write to Dr. A. Eaglefield Hull, 19, Berners Street, W.1. The collections, after expenses have been deducted, should be sent to the hon. secretary of the scheme, Mr. L. C. Morris, at the same address, who will hand the total sum to the Dean of Westminster at the end of the year. Mr. Sydney H. Nicholson hopes to arrange a series of recitals in the Abbey in aid of the Fund.

The organ at St. John's, Hammersmith, has been rebuilt by Messrs. Henry Willis & Sons and Lewis & Co., and is now a three-manual instrument of thirty-nine stops and twelve couplers. A series of six recitals will be given on Saturdays at 5.30, from September 25 onwards, by Dr. W. J. Phillips, Mr. H. L. Balfour, Dr. Charlton Palmer, Dr. Charles Macpherson, Mr. J. Stuart Archer, and Dr. Davan Wetton, who will play in the order named.

Mr. Hubert S. Middleton, organist of Peterhouse, Cambridge, has been appointed organist and choir-master at Truro Cathedral, in succession to Dr. M. J. Monk, who recently retired.

ORGAN RECITALS

Mr. Maurice Popplestone, Victoria Wesleyan Church, Weston-super-Mare—Sonata No. 1, *Mendelssohn*; Prelude and Fugue in A minor, *Bach*; Villanella, *John Ireland*.

Mr. Harold M. Dawber, St. George's, Stockport—Finale to the Etudes Symphoniques, *Schumann*; Pastorale, *Vierne*; Fugue in D, *Bach*.

Dr. Louis Hamand, Malvern Priory Church—Allegro, Concerto in G minor, *Handel*; Adagio from Clarinet Quintet, *Mozart*; Sonata in G minor, *Purcell*; Air from 'County Derry,' *Hamand*; Adagio and Allegro, Concerto in E, *Bach*; 'Finlandia.'

Mr. F. J. Livesey, St. Bees Priory Church—Passacaglia in C minor, *Bach*; Grand Chœur, *Hollins*; Fantaisie in E flat, *Saint-Saëns*.

Mr. A. G. Mathew, St. Paul's Cathedral, Calcutta—Finale, Sonata Britannica, *Stanford*; Concerto No. 6, *Handel*; Larghetto with Variations, *S. S. Wesley*; Toccata and Fugue in D minor, *Bach*.

Mr. Herbert E. Knott, St. Anne's, Moseley, Birmingham—Prelude and Fugue in D, *Bach*; Lament, *Harvey Grace*; Elegia, *Von*.

Mr. Hugh Fowler, St. Peter's, Budleigh Salterton (three recitals)—Sonata No. 1, *Mendelssohn*; Fugue in G minor, *Bach*; Andantino, *Frank Bridge*; Sonata No. 1, *Harwood*.

Mr. Laurence M. Ager, Parish Church, Fletching, Sussex—Prelude and Fugue in C minor, *Bach*; The Holy Boy, *John Ireland*; Choral Song, *S. S. Wesley*; Prelude on 'St. Ann's,' *Parry*; Offertoire in G, *Ager*.

Dr. W. H. Harris, St. David's Cathedral—Prelude to 'Parsifal'; Allegro (Symphony No. 6), *Widor*; Sonata No. 1 (first movement), *Bach*; Largo from 'New World' Symphony; Overture 'Samson.'

Mr. Arthur Warrell, St. Mary Redcliffe, Bristol—Marche Religieuse, *Boellmann*; Minuet, *Gigout*; Meditation, *Harvey Grace*; Prelude on 'Hyfrydol,' *Vaughan-Williams*; Grand chœur, *Arthur Baynon*.

Mr. Leitch Owen, Edge Hill Parish Church—Sortie, *Lifebuoy-Willy*; Romanze, *Merkel*; Toccata in F, *Grisson*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Chorale-Sonata in E minor, *Merkel*; Sonata in E minor, *Rheinberger*; Prelude and Fugue in E, *Bach*.

Mr. Allan Brown, Crystal Palace (ten recitals)—Concert Scherzo, *P. J. Mansfield*; Sonata No. 3, *Mendelssohn*; Fugue in G minor, *Bach*; Toccata in G, *Dubois*; Imperial March, *Elgar*; Symphony No. 5, *Widor*.

Mr. Herbert Walton, Glasgow Cathedral (six recitals)—Chorale Fantasia, 'Darwell's 114th,' *Harold E. Darke*; Sonata Cromatica, *Von*; Sonata, *Elgar*; Choral Prelude, *Karg-Elert*; Fantasia and Fugue in G minor, *Bach*; Rhapsodic Variations, *Walton*; Sonata, *Reubke*; Symphony No. 2, *Widor*; Three Miniatures, *John Pullen*; Sonata No. 11, *Rheinberger*.

Mr. Herbert Wiseman, Holy Trinity, St. Andrews (four recitals)—Choral Song and Fugue, *S. S. Wesley*; Sonata No. 3, *Mendelssohn*; Choral Prelude on 'Melcombe,' *Parry*; Toccata and Fugue in D minor and Prelude and Fugue in B minor, *Bach*; Gothic Suite, *Boellmann*; Three Preludes on Welsh Hymn Tunes, *Vaughan Williams*; Scherzo in A flat, *Baird*; Concert Overture in C minor, *Hollins*; Improvisation Caprice, *Jongen*; Introduction and Passacaglia, *Reger*.

Mr. Herbert C. Morris, St. David's Cathedral (two recitals)—Fugue in E flat and Prelude and Fugue in D, *Bach*; Finale from Sonata, *Reubke*; Sonata No. 2, *Mendelssohn*; Pastorale and Finale (Symphony No. 2), *Widor*.

Mr. Ambrose P. Porter, St. Matthias's, Richmond (five recitals)—Rhapsodie No. 1, *Herbert Howells*; Sonata, *Reubke*; Gothic Suite, *Boellmann*; Bridal March and Finale, *Parry*; 'The Pilgrim's Progress,' *Austin*; Three Impressions, *Karg-Elert*; Prelude and 'Angel's Farewell' ('Dream of Gerontius'); *Epinikion*, *Kootkam*.

Mr. J. A. Sowerbutts, St. Stephen's, Walbrook—Sonata No. 20 (first movement), *Rheinberger*; Lamento, *Baril*; Fugue on 'Ad nos, ad Salutarem undam,' *List*; Etude Symphonique, *Boss*. At St. Mary Redcliffe, Bristol—Fantaisie in A, *Boellmann*; Rhapsody No. 3, *Howells*; Four Pastorals, *Hillemacher*; Solemn March, *Sowerbutts*; Symphony No. 1, *Vienne*.

APPOINTMENT

Mr. Henry F. Hall, organist and choirmaster, St. James's, Garlickhithe, E.C.

New Music

BY WILLIAM CHILD

The summer seems to have caused little if any reduction of output on the part of music publishers. Never have I been so bombarded with novelties as during the past couple of months. My considered opinions on them would be almost enough to fill the whole of this journal. As those same opinions would but give pain to most of the composers and publishers concerned, it is as well that I have neither space nor inclination to set them down. It will be more pleasant and useful to draw attention to the best of the stack.

Paul de Maleingreau is a composer but little known in England so far. Messrs. Chester have just brought out three works for pianoforte—a couple of Suites, and a Prelude-Choral and Fugue. One of the Suites is a nominal descendant of the ancient form, consisting as it does of a Toccata-Overture, Allemande, Sarabande, and Gigue. The music, however, is very modern, despite a few antique touches. The Sarabande is a wistful little movement, owing something to Debussy, and the Allemande has a good deal of delicate charm, especially in its opening. The Toccata contains rather an overdose of passage work. The Gigue is very ungigue-like, being not only unusually lengthy—seventeen pages—but containing one or two digressions. It would be a very exciting affair. The Suite is very difficult. Its companion—'Suite Pittoresque'—makes more reasonable demands on the player, and is altogether slighter in style. Its five movements have for programme 'Les Angelus du Printemps.' There are of course plenty of bell effects, as we have the morning, mid-day, and evening Angelus. The Berceuse is unusual in being one for *après-midi*—a time when most of us can go off without much rocking. An attractive set of pieces, this. The Prelude-Choral and Fugue was written in 1915, and has just been revised. It is extremely difficult, and I have an impression that the pains do not always yield a fair return. Are all the notes on pages 14 and 15 necessary? Or even a luxury?

Pianoforte concertos are usually a weariness to the flesh, especially when the cadenza comes along. One does not expect young Italy to have leanings that way, but Alfredo Casella has written two cadenzas for Mozart's D minor Concerto, No. 20 (Chester). The first looks like Mozart and not a bit like Casella, and the second seems like neither. Both are short.

Messrs. Chester have also published a set of Eight Preludes and an Allemande by Couperin, extracted from 'L'Art de toucher le Clavecin,' and edited by J. A. Fuller-Maitland, who adds an interesting preface which appears in English and French.

Cyril Scott as milk for babes is something new. Here is the first series of 'Young Hearts,' consisting of five short and easy pieces (Elkin). They are excellent. I am especially intrigued by No. 3 ('Musical Box'), in which the 'Keel Row' tinkles at the top of the keyboard with amusing effect.

Scriabin's 'Vers la Flamme' needs no introduction, as it has proved to be one of the composer's most popular works. It has not always been easily obtainable, but there will be no difficulty now that an edition has been published by Messrs. Chester.

Apparently students still have to slave away at the Beethoven Concertos, for here are new editions of No. 2, Op. 19, No. 4, Op. 58, and No. 5, Op. 73, carefully edited and fingered by Thomas Dunhill (Augener). From the same publishers come two books of 'Esquisses Techniques' by Moszkowski, a composer whose name is a guarantee of excellence. Though these works are definitely technical, music keeps breaking in.

Julius Harrison's 'Worcestershire Suite' has had a genuine success in its orchestral form, though it always seemed to me that a large orchestra was the wrong medium for works which were essentially slight, and which were not made less so by being delivered bigly. Messrs. Enoch have issued them as a set of pianoforte pieces, in which form they are, I think, far more attractive. The jolly 'Ledbury Parson' should now make hosts of friends.

Eugène Goossens's 'Nature Poems' (Chester) belong to the growing number of modern works which leave the reviewer more or less helpless. It is impossible to speak with confidence about such music without hearing it played, and only a first-rate pianist can play it. The pieces—there are three—are dedicated to Moisevitsh, so we may hope to hear them soon. And we must leave it at that.

Cyril Scott's 'Pensoso,' No. 3 of 'Three Pastorals' (Elkin) is grateful and comforting after the foregoing. It is entirely on a tonic and dominant bass with some characteristic nebulosities, and is easy to play.

Under the title of 'The Mayfair Classics,' Messrs. Murdoch, Murdoch & Co., have lately issued about fifty well-known pianoforte pieces by Arensky, Beethoven, Liszt, Chopin, Henselt, Jensen, Schumann, &c., &c. The editing has been done by Messrs. Frederick Corder and Felix Swinstead. The cover is attractive, and the music-type large and well-spaced.

ORGAN MUSIC

Paul de Maleingreau's 'Symphonie de Noel' (Chester) is in four movements—'Vigile de la Fête,' 'Vers la Crèche,' 'L'Adoration Mystique,' and 'Dies Ictitue.' I seem to have heard that the composer is an organist; certainly he writes with a good knowledge of the instrument. There is so much fine music in this Symphony that it is a pity the appalling difficulties of some of it will put the work beyond the reach of all but a handful of players. The composer makes effective use of plainsong themes. In the first movement we have an Alleluia first played simply by pedals (8-ft.) as an inner part, then given to manuals, high up, with charming harmony, and later used as a solo with running accompaniment. Even better is the treatment of the plainsong tune 'Veni Redemptor' in 'Vers la Crèche.' It opens the movement played low on the Great with 8-ft. stops in bare 4ths, the pedal (10-ft. alone) supplying the melody an octave below. It makes three subsequent appearances, the best being the one which closes the movement—big chords with plenty of consecutive 4ths and 5ths which are well in keeping, and would be very effective in a resonant building. The other portions of this section are less convincing. The 'Adoration' opens beautifully, and although it fails to maintain the simple note that makes the start so arresting, it remains beautiful throughout. An effective touch is the introduction of the 'Alleluia' *pp* in consecutive six-fours. The *Finale* leads off with the plainsong of 'Angelus ad Pastores,' and later makes considerable use of the 'Alleluia' as a *Canit fermo*. Yet

another plainsong hymn, 'Corde natus ex parentis,' is introduced, played by right hand and pedals in octaves, with rapid chromatic 3rds for the left hand. In the last page huge chords and a frantic pedal seem to represent the 'firing' of the bells. This last movement has its dry passages, and is unnecessarily difficult, but there are some thrills in store for player and hearers at the few places where organist (and organ) are adequate for its performance.

The same composer's 'Toccata'—also published by Chester—pleases me less. One gets rather tired of the long stretch with the melody given to the right hand and pedals (sometimes two octaves apart) which the left hand arpeggios. Some of the left-hand work lies rather awkwardly if the movement is played at the pace it seems to demand. Relief is provided by a big chordal passage and a rather quaint quiet section. Maleingreau is a composer who has something to say, and if he will say it more simply, he will find a large audience. There is room for good organ music in the modern idiom, and I believe a large proportion of organists will give it a warm welcome. But it must be of a reasonable degree of difficulty. Virtuoso organists are few, but there are plenty of players with a good all-round technique. Why not cater for them?

CHORAL MUSIC

Four part-songs for S.A.T.B. by John Gerrard Williams show the not too frequent combination of a very moderate degree of difficulty with ample scope for even the best of choirs. 'Sweet Kate' is a setting of some lines from Robert Jones's 'Musical Dreame' (1609), and sung at a quick pace, and with the right delicacy and humour, would be delightful. 'When Laura Smiles' (words by Thomas Campion) also demands a good deal in the way of speed, if the syncopated treble part and the five-bar rhythm are to make their due effect. The middle section, with the voices moving together in quavers *pp* is charming. 'Fair, sweet, cruel' (words by Thomas Ford) is more emotional in style, opening with some poignant dissonances and containing a good deal of striking harmony, e.g., the delicious change on page 4 from A minor to E flat. In complete contrast to these three dainty works is a 'Hunting Song,' an appropriately rough and vigorous setting of Scott's 'Waken, lords and ladies gay.' With scarcely an exception, the voices move throughout together—an effect which looks square on paper, and would be so in performance at anything less than the rapid pace marked. Plenty of tone is called for, and some good basses are necessary, especially if the work be sung a semitone lower than printed, as is suggested. Full closes are very sparingly used in all these part-songs. In the 'Hunting Song' the composer ends verses 1 and 2 on a widespread chord of the 6th, and the final cadence is an eight-part chord of the added 6th. Our readers will remember Mr. Williams as the winner of our recent part-song competition. Clearly he has the knack of writing fanciful small works. He showed it in his 'Pot-pourri' for pianoforte solo, and it is no less manifest in these part-songs (Novello).

Sir Charles Stanford has arranged his song 'A Carol of Bells' for S.A.T.B. (Enoch). It makes a capital part-song, and the only drawback that strikes one is that the words, having to do with the demolished carillons of Belgium, may prove rather too reminiscent of the war for many people. Musically it is a very effective piece of work. Gustav Holst's 'Two Psalms' for chorus, string orchestra, and organ (Augener) are among the most striking choral works that have appeared for some time. Both are founded on old Church melodies, the first from the Genevan Psalter of 1543, the second from the Geistliche Kirchengesänge of 1623. The latter tune is familiar in this country. It is set in the 'English Hymnal' to Mr. Athelstane Riley's 'Ye watchers and ye holy ones,' and Mr. Frank Bridge's version as 'A joyful Easter song' is no less well-known. Mr. Holst writes with appropriate austerity and simplicity, but none the less provides ample variety. For example, the alternation, in the first Psalm, of unaccompanied tenor solo, unaccompanied four-part female chorus, and tenor solo with S.S.A.A. background, is extremely effective, though the music is simplicity itself. The work ends with some bold canonic writing. The second Psalm contains a delicious section for S.A.T.B. *pp*, the voices singing bell-like

'Alleluia's' against the psalm tune played by violins. The final section contains an imposing presentation of the tune by the orchestra, chiefly over a tonic pedal, with a fine vocal texture consisting of fragments of the tune. A note tells us that the organ part is arranged for brass instruments for use when the work is sung out-of-doors, or when an organ is not available.

Letters to the Editor

TAXATION OF MUSIC STUDY

SIR,—Secretaries of amateur musical societies, choirs, and so on, will need to sit up and take notice of certain ominous and little-known rulings emanating from the Custom House, London. The connection may not at first sight be obvious, but when it is added that it is the Entertainments Tax Department of the Custom House that is referred to, probably there will be a general straightening of backs and adjusting of *pince nez*. The fact is that a small musical society in far off Scotland dared to combat the interpretations adopted by the Commissioners of Customs and Excise in their endeavour to administer the Finance (New Duties) Act, 1916, in its relation to this tax. Admitted that the struggle seems rather like that of a certain minute insect which is popularly supposed to have pitted itself against the elephant; but if all the fleas in the world combined to attack all the elephants what a slaughter of elephants there would be! Mass would win, and it would not be the mass of the quadrupeds. *Verè, sap.*

Most people are aware that there is an Entertainments Tax. Some know that it was first imposed by the Act above quoted, and a very few favoured ones can cite from the Act, besides some interesting references to the Commissioners of Customs and Excise, several very generous-seeming provisions for exempting certain kinds of entertainment from the tax altogether. The fight has turned upon these last, and for the benefit of the individuals who are invited above to pull themselves together in the interests of amateur music, it may be well to state them. While doing so I shall also do my best to give an impression of the ideas of the Commissioners on the subject.

Before proceeding, however, we ought to know what it is actually that the Act purports to tax. Avoiding tortuosities, an entertainment is any exhibition, performance, amusement, game, or sport to which persons are admitted for payment, and such payment is *prima facie* liable to the tax. Admission means admission as a spectator or member of an audience. Exemption may be obtained on, *inter alia*, the ground that the entertainment is either of a wholly educational nature or partly educational and not established or conducted for profit. In case of difference on the former point an appeal is permitted to the Education Department concerned.

A normal person on reading these provisions would come to the conclusion that, while there is no doubt that the object of the Act is to make entertainments more expensive in order to get money from those able to entertain themselves, there is a liberal opportunity given to non-profit-seeking bodies and persons who endeavour to improve taste in music by private and joint effort, for obtaining exemption. Indeed in an English case the leading judge specifically defined the tax as a luxury tax intended to obtain money for exceptional expenditure from those who had it to spare for entertainment. This is not the whole view of the Commissioners, as will be shown.

Take the case of an amateur orchestral society which has a paying and playing membership, which holds weekly practices during the winter months, and which pays a professional musician to instruct and inform in the classics of orchestral composition. If there is anything educational is it not just this sort of thing? Wholly educational in purpose and in effect, it would never be imagined by those unacquainted with officialdom that these practices could be regarded as taxable entertainments. Yet this is what the Commissioners have done. A claim for exemption only served to bring into the light of day the official interpretation of the word 'educational'—used *simpliciter* in the Act.

It would appear that if these meetings had been connected with an educational institution where music is taught or with a course of tuition in music they would have had a chance. It would not have much mattered what they played. So long as this nexus with something official and recognisable in the way of a school or class cannot be established the Act in its generous intention is inoperative. On the other hand, if the official connection had been provable, apparently there could have been jazz and jingle every night of the week without diminishing the educational value, and no tax would have been incurred. I refer later to a serious attempt on the part of the authorities at the Custom House to act as judges of musical programmes.

But, it may be asked, apart altogether from this question of exemption, how on earth can the Commissioners hold that the practices are taxable entertainments when it is the payments for admission as members of an audience that are taxable? The answer is quite simple. The members pay a subscription; they invite non-playing friends to drop in any odd time (which no one ever does), and therefore the subscriptions, after allowing as a deduction a proportion in respect of non-taxable privileges such as the right to vote and so on, are payments for admission of an audience and so liable to the tax. It does not signify anything that there is no audience at all or that there is none personally paying for admission. The playing members pay and extend an invitation, and that is sufficient. That is to say, the tax is to be levied not upon payments for admission in the normal sense but upon the expenses of carrying on the practices, since without a membership subscription there would be no practices and therefore no invitation. It may however be confessed that in the case I have in mind the caretaker's cat is nearly always in the practice-hall while its owner and some of his acquaintances hang around just outside the hall doors but within hearing. Also, those who play listen; how else could they do their bit satisfactorily? Oh, yes! there is always an audience anywhere, and there is now opened up a far-reaching vista for the activities of the tax-collectors. Picture an exhibition golf-match. Here is a sport or amusement to which hundreds of people are, actually and physically and not merely inferentially, admitted as spectators. But it may be argued, they do not pay. Quite true; but unless somebody paid, the thing could not go on. Find out who finances the exhibition or who are those whose subscriptions run the links on which it takes place, and tax that. The analogy seems complete.

Let us now consider the other portion of the average musical society's activities, namely, its concerts. I am not going to refer to those which sell tickets to all and sundry. The Society about which I am writing is not of that category. It sells no tickets, and there is no chance of the general public gaining entrance to its performances. It raises annually a Concert Fund by appealing to persons in the neighbourhood known to be 'interested in the cultivation of music.' If it gets enough money it gives what are practically free classical concerts to hundreds of people who are anxious for good music. The process of raising the money is often wearisome, and is somewhat like trying to get subscriptions for the Home for Lost Dogs or a similar deserving but uninspiring charity. But with a big push the fund is raised, and the Society gets to work. Besides giving free performances of good music in the manner noted, it brings forward local amateur vocalists and instrumentalists, the latter of whom obtain the unique opportunity of playing concerted pieces with the full orchestral accompaniment as written, and it never fails to give a hearing to the work of local composers of merit. Above all, it confines its programmes to the 'good stuff,' and has been responsible for introducing many works of the great masters which would otherwise not be heard in the locality. Practically all the tickets for these performances are distributed free; those who contribute to the Concert Fund receive about four per cent. of the total available.

Now here again is surely an example of what the Act was seeking to free from the tax. Granted that the concerts may not be wholly educational and in the same category as the practices, nevertheless they fit, as if it had been made for them, into the second provision for exemption quoted before, namely, partly educational and not for profit. They are at least as educational as a competition musical festival (to

which anyone is admitted who pays for a ticket). Yet the former are to be taxed up to the hilt and the latter escapes though it has no more connection with any educational institution or course of tuition than the Custom House itself. But indeed it is useless to discuss this aspect further, since, by restricting the meaning of the word 'educational' in the way they have done, the Commissioners have rendered idiotic the legislative expression 'partly educational.' And it may here be added that they have also made the provision for appeal to the Education Department useless. In a case of difference in regard to 'wholly educational' one is permitted an appeal, but how can there be any difference if the question be one of fact, namely, connection, &c.? Any entertainment either has or has not such a connection, and there the matter ends. There cannot possibly be any 'difference,' and the Act might as well have not contained any reference to appeal at all. As a matter of fact the Department appealed to in the case under discussion has lumped practices and concerts under the one description of 'performances,' thus assisting to bring them all under the heel of the Commissioners of Customs and Excise.

In addition to the rulings above commented upon, there have been placed on record by the Commissioners two intriguing examples of the official attitude to quite ordinary things. The first is the assumption by the authorities at the Custom House that they are entitled to say whether a programme is intended for the student of music as distinct from the 'ordinary concert-goer.' The reason for this is in order to push home the decision that the entertainments in question are not educational. I do not know where the Custom House keeps its musical expert, but I should enjoy meeting him in order to discuss the matter. I have been earning a precarious livelihood for some years now as a professional man, and have for many more years followed the art of music privately. The mere fact that I have not been to school or college since such and such a year surely does not deprive me of the right to consider myself a student of music. If I were guilty of spending my leisure hours in company with others in playing cheap waltzes and music-hall snatches it would be otherwise. But I am not. It is our foible to regard Bach, Beethoven, and Brahms, and their like in the succession, as writers of music and to study them. My Society confines itself to the work of the great ones in the art, and frames its programmes accordingly; but the Custom House expert says he cannot admit that we study. In any case, what is an 'ordinary concert-goer' and what is the Commissioners' model programme?

The second delightful little piece of by-play is the suggestion that the entertainments tax may be avoided on the subscriptions of those who support the Concert Fund previously mentioned, if the intention of the subscriber is solely to 'encourage music' (the *ipsissima verba* of the Commissioners) and not to attend the concerts. This is accomplished by the simple remedy of not sending him tickets. That is to say, if I give a subscription to this concert fund meaning to encourage music and believing in my heart of hearts that I am not interested in the concerts to the extent of going to hear them, then the Society will not be liable for tax on my subscription. If, however, in a weak moment I am tempted to ask for a ticket in order to see whether I ought to continue my subscription another year, and whether my intention is being carried out, a liability to the tax straightway arises. Hugging my intention to my heart I hurry to the concert only to find that when I have given up the ticket, the intention has gone with it. By attending the concert I cease to encourage music.

The position is capable of summary as follows: Whether you are (or imagine you are) educating yourself and others or not, and whether you do it for profit or not, so long as you cannot establish the requisite connection with something official in the scholastic or tutorial line and are unable to prove to the Custom House that your programmes are intended for the student—their imaginary student—(e.g., scales and exercises?) you will be taxed both on what the supporters of your performances give you and on what you yourself give in order to practise. If, however, you can get up a fund for concerts from those who are able to encourage music without going to hear it, you will be

safe. You do not require to be connected with an educational institution, but you will have to do without an audience. As to your practices, the only way to avoid being mistaken for an audience paying for admission is for the practisers to stop their ears with red tape or some other suitable material. There is no escape otherwise for their subscriptions.—Yours, &c.,

GEORGE M. COTTON.

'OPERA IN ENGLAND'

SIR,—Mr. Francis E. Barrett, writing in your July issue on 'Opera in England,' states that the failure of opera in England is due to the fact that up to the present time such operas contain nothing that marks them as being British, and that it is British flavour that is wanted.

May it be pointed out that there is in existence a work written by the first composer of our times with all the British flavour that can be desired both in story and in music? I refer to 'Caractacus,' by Sir Edward Elgar. With a very few changes in the text so as to improve the action this work could be made into one of the most successful of operas. It contains some of the finest music from the composer's pen, and successful as it has been in concert form, I feel sure that on the operatic stage it would be still more so. I hope that one of the numerous opera companies will give this matter serious consideration.—Yours, &c.,

New York, July 16, 1920.

H. W. GRAY.

THE ARTISTIC VALUES OF OPERA

SIR,—In his courteous remarks with reference to my article, Mr. A. Keay has wandered a little from my subject. He asserts that, while 'Instruments may charm the senses,' the human voice touches listeners far more profoundly. Yet I do not think many musicians would rank the symphony lower than the opera or oratorio, as a means of touching something more than the senses. I do not forget that the religious significance of oratorio has its own very profound appeal to many; yet this is something quite apart from 'artistic values' and explores another field. Mr. Keay says that 'Uncertainty as to a composer's intention may or may not be an advantage.' I quite agree; it does not greatly matter; what matters is the hearer's interpretation. He says further that the 'Message of vocal music is not in doubt.' That surely is its limitation. And what will he say of songs or operas whose words are worthless? Must the music necessarily be worthless also? With regard to Wagner, do we chiefly think of that composer as a writer of vocal music? Is it not his orchestration, mainly, that preserves him?

Mr. Keay suggests that I must be 'an instrumentalist.' May I without offence suggest that he is a devotee of 'programme music'?—Yours, &c.,

ARTHUR L. SALMON.

SHALL WE RETAIN THE BAR?

SIR,—With regard to retaining the bar I think Mr. A. L. Salmon in his admirable article has omitted one consideration of value. There can be little doubt that past composers have used the bar in complete consciousness of all that it implies in accent and rhythm; and they had belief that those implications would control interpretation. The bar was thus a sort of anchorage for the composer's trust in the effects his work would produce; but a barless method would be more like shifting sand, which would lend itself, by its lack of restriction, to the wildest interpretation, whilst shielding inept performance. At the best it would allow music written with definite aim to become all things to all men, if that is an advantage; but it would secure no safe-conduct for a composer's message from himself to his audience.—Yours, &c.,

F. C. TILNEY.

September 9, 1920.

GLASTONBURY FESTIVAL SCHOOL APPEAL

SIR,—In response to the appeal contained in the letter of Sir Edward Elgar and Sir Henry Hadow, we beg to announce that over £1,100 towards the minimum then required has been received or promised since the public meeting held at Glastonbury on August 18. Thus a further sum of only £1,400 is now required for the current expenses and theatre fund. This sum must be raised by September 29 if the Festival is to be saved.

We should like to take this opportunity of saying that a Glastonbury Festival Association has been formed for Great Britain, the Dominions, and the United States of America, with a minimum annual subscription of 5s. Associates will receive all free literature, and early intimation of events connected with the work. Full particulars of this Association may be obtained from Miss Edith Percy, High Street, Glastonbury.

We earnestly ask the public to come forward and help us by raising the small sum of £1,400 to save the Glastonbury Festival School. Unless this is done it must come to an end this autumn.

Subscriptions for the two funds should be sent to the treasurer, Mr. Roger Clark, Street, Somerset, and marked 'School' or 'Theatre' Fund according to the intention of the giver.—Yours, &c.,

RUTLAND BOUGHTON, *Director.*
P. NAPIER MILES, *Chairman of the Executive Committee.*
ROGER CLARK, *Hon. Treasurer.*

Glastonbury, Somerset.
September 5, 1920.

[Although this letter appears a few days after the date on which the fund is apparently to be closed—September 29—we insert it in the hope that it may still be of benefit to this deserving cause.—Ed., M. T.]

A PROGRAMME FOR RACHMANINOV'S

'PRELUDE'

SIR,—Referring to your reply to correspondent 'W. Smith' in September number regarding Rachmaninov's Prelude in C sharp minor, I have an edition of this composition with an introductory note. It reads as follows:

'The scene is Moscow, the proud, the vanquished, in the midst of its illimitable snow-clad plains, in the first depressing gloom of the long winter night; its desolate streets resounding to the stern tread of Napoleon's victorious troops: Moscow, suddenly ablaze in every part, the torch applied by the hands of its fiercely sullen inhabitants; its costly palaces, its cosy homes, its vast accumulation of military stores consuming to ashes, and Napoleon's long cherished, all but fulfilled hope of safety and comfort for his vast army through the long winter, on which he has staked his all, going up in smoke before his eyes and leaving four hundred thousand invading Frenchmen without food or shelter in the heart of a frozen desert; while the ponderous deep-throated bell of the Kremlin, sounding the alarm, booms on above the rush and roar of the flames, the crash of falling buildings, the shrieks of the wounded, burned alive in the hospitals, and all the confused terror of frenzy and destruction.'—Yours, &c.,
295, Wells Road, Bristol. CHARLES H. BISHOP.

September 6, 1920.

CHRONOLOGY OF THE RISING SEVENTH

SIR,—I am particularly anxious to establish the chronology of two progressions in which a 7th is allowed to rise, viz.: (1.) $\frac{7}{5}$ on the subdominant (major or minor) resolving on $\frac{7}{5}$ on the supertonic; and (2.) $\frac{7}{5}$ on the supertonic resolving on $\frac{7}{5}$ on the leading note, as:



Can any of your readers kindly furnish an example, preferably from the works of J. S. Bach, but in no case later than 1759? I find it first mentioned in C. G. Schröter's 'Deutliche Anweisung zum General-Bass' ('Clear Guide to Thorough-bass'), completed in 1754, though not published till 1772. With regard to the second, F. W. Marpurg in his treatise on 'Thorough-Bass,' 1759, giving an example in three-part harmony:



says: 'It is fundamentally wrong and irregular, use it who may! Strict musicians improve this progression—even though the figures prescribe the contrary—by interposing a note of resolution as follows':



Philip Emanuel Bach, in Part 2 of his 'Versuch,' 1762, gives the following example, which is similar to Marpurg's so far as the rising of the 7th and its resolution on a ♯ on the leading-note are concerned:



of which he says: 'I leave it to composers to avail themselves of this licence in a suitable manner, and here merely make accompanists acquainted with it.'

The ♯ in the last example is of course merely an old way of expressing ♯—Yours, &c., T. T. ARNOLD.

Vine Cottage, Streatham-on-Thames.
August 5, 1920.

P.S. in the Example from P. E. Bach the figuring 6 5 (on ♯ C) is of course equivalent to 5♯ being commonly used to denote an imperfect 5th, whether diatonic or not.

SUGGESTED RAILWAY CONCESSION TO MUSICIANS

SIR,—Will you allow me the courtesy of your valuable columns in order to bring the following matter before musicians, and particularly concert artists?

The increased charges in railway travelling are going to hit musicians of all kinds harder than almost any trade or profession. Before the present increase it was difficult to make anything out of an ordinary fee when the engagement involved a lengthy railway journey; but now it is a hopeless business. And if it is hard on artists with a recognised position, how much more so on those who are still little known, and who have to make their name by accepting, at a purely nominal fee, engagements which will give them an opportunity of appearing under good conditions. You know already that it is impossible for a beginner—even when talented—to secure a good position in London musical circles until an apprenticeship has been served and experience gained in the provinces.

There is another point. Those who have reached a certain eminence in their particular branch of the profession of music are expected to be always at the top of their form, otherwise they would soon lose their position. But an artist's nerves are a delicate part of his make-up, and a long journey in a crowded third-class carriage is not the best preparation for an evening's concentrated work. Most of the artists with whom I am acquainted are at their wits' end how to reconcile their ordinary fee with a journey which may involve the expenditure of a large sum in travelling first-class.

A single journey performed under uncomfortable conditions is no great matter, but when this has to be done three or four times a week during the whole season, it is a different affair. To look at it from a purely commercial standpoint, theatrical people and 'variety' artists are granted certain concessions in travelling—I believe three-quarter fares—yet they do not travel so often for such long distances as concert artists. Generally, theatrical folk make one journey a week. We, on the other hand, make a separate journey for each engagement, and in this way represent far more business to the railway companies. Besides this, we are responsible, indirectly, for a vast amount of railway traffic. I might mention my own case as an example. As conductor of the Hallé Manchester Orchestra I am concerned not only as regards myself, but as regards all the artists who will come from London, &c., to perform for us; and there are also the numerous occasions on which I take the Orchestra to different towns. Does it not seem just that we of the musical profession should enjoy the same privilege as the members of any music-hall entertainment? It is true that there are certain conditions which they must fulfil, such as travelling in parties of not less than five; but those conditions could easily be adjusted to suit our case.

It is evident that the concessions I refer to as being enjoyed by theatrical people have been obtained because they have a Union or Society to represent them, and that is where I come to the real purpose of this letter. It seems to me that the only Society which may fairly be said to represent musicians generally is the British Music Society, and I think it is through this Society that any efforts would have the best chance of success. The matter is really one of great importance, and closely connected with the helping of British music generally, and in a very practical way; and I very much hope that you will be interested in my suggestion, and that the President of the British Music Society, Lord Howard de Walden, may be induced to lend his great influence to help this effort.

Besides greatly improving the lot of musicians, it would put the British Music Society in an absolutely unassailable position, for I would suggest that membership of this Society should be the first requisite. It is necessary that in any representations made to the proper quarter we should be represented by a Society that included *all* branches of the profession; and the British Music Society is the only Society we have that fulfils this requirement.

The possession of a card of membership of the British Music Society, presented by the holder at a ticket office, should be sufficient to gain the advantage of some reduction on the usual fare.

I am so aware of the real hardships suffered by the members of our profession, especially by the less fortunate members, that I am willing to do all in my power to help. I believe that if our case could be fairly stated to Sir Eric Geddes it would meet with sympathetic consideration; and so far as I am concerned, I should be willing to promise that a deputation—including the heads of each branch of music—could be got together to further this most necessary reform.

As a first step, may I ask that all those desirous of securing concessions from the Ministry of Transport should at once send their names in support of the deputation to Mr. Frank Solman, Secretary, British Music Society, 19, Berners Street, London, W.1.—Yours, &c.,

10, Grove End Road, HAMILTON HARTY.
St. John's Wood, N.W.8.
August 20, 1920.

Obituary

We regret to record the following death:

BROOK SAMPSON, which occurred at his residence, 36, Carlisle Road, Hove, on August 2. A native of Leeds, he early showed great talent. He became a pupil of Dr. Spark, the organist of Leeds Town Hall, and at the age of twenty-two was admitted a Fellow of the Royal College of Organists, taking the Mus. Bac. (Oxon.) three years later. He was known in the musical world as an eminent authority on Bach, being the author of a masterly book, 'A Digest of the Analyses of J. S. Bach's Forty-eight Fugues from "Das Wohltemperirte Klavier,"' and other studious works.

Sixty Years Ago

From the *Musical Times* of October, 1860:

THE WORCESTER MUSICAL FESTIVAL.

On Tuesday, September 11, this Festival was inaugurated by a performance of the first part of Haydn's 'Creation,' in which the most marked feature was the singing of Madame Clara Novello, whose voice told wonderfully in 'The Marvellous Work,' and 'With verdure clad.' The choruses went well, 'The Heavens are telling,' bringing the selection to a fine close. After a few minutes' pause, Mendelssohn's oratorio of 'St. Paul' commenced, and did not conclude till four o'clock. The general execution was entitled to commendation—principals, band, and chorus alike exerting themselves to do justice to the great work. Mesdames Clara Novello and Rudersdorff divided the soprano music; Madame Sain-ton-Dolby and Miss Wells were the contraltis; Mr. Sims Reeves alone sustaining the tenor part, and Signor Belletti the bass, assisted by Mr. Briggs, one of the lay-clerks of the Cathedral. At the miscellaneous concert in the evening, Professor Bennett's 'May Queen' was performed, and also one of Beethoven's symphonies, and other smaller pieces.

On Wednesday about 1,100 persons were present at the morning performance in the Cathedral, and certainly enjoyed a treat of the highest order, in the execution of Spohr's 'Last Judgment,' which was irreproachably performed throughout. . . . On Friday the 'Messiah' fulfilled every expectation, and about 2,200 persons were present. The choruses were uniformly well sung, and the solo singing could not have been surpassed. The incomparable air, 'I know that my Redeemer liveth,' was never delivered more divinely than on this occasion by Madame Novello, who was, probably, in some measure influenced by the reflection that these were the last notes she would ever be called upon to utter in an English cathedral. It was repeated, in accordance with the wish of the Dean and that of the entire audience. . . . The receipts are understood to have been highly satisfactory, and the charity will be considerably benefited.

THE NORWICH MUSICAL FESTIVAL.

This Festival commenced on Tuesday evening, the 18th ult., and as at its predecessor, the Worcester Festival, the 'Creation' was chosen for the opening oratorio. The performance was unexceptionable; and to make it more than usually attractive, the principal vocalists were doubled in number. It will be recollected that the oratorio contains but one soprano, one tenor, and one bass; on this occasion Madame Clara Novello, Mr. S. Reeves, and Mr. Weiss sang the solo music of the first and second parts, while their places were supplied, in the third part, by Madame Weiss, Mr. W. Cooper, and Mr. Santley. . . . The Festival was brought to a close on Friday, by the performance of the 'Messiah,' when no fewer than 1,660 persons were present. The receipts have exceeded, to the amount of about £1,000, those of the last Festival; and it is expected that, in spite of the large expenses, more than £500 will be handed over to the charities.

CRYSTAL PALACE.—On Tuesday, September 4, a choral competition of Tonic Sol-fa classes took place. The Scottish, Staffordshire Potteries, Finsbury, Brighton, and West Riding choristers were included in the list of competing choirs, and the programme comprised many striking chorales from the works of Handel, Palestrina, Bach, Beethoven, Mendelssohn, Horsley, and other composers of the highest class; the performances of the several choirs being listened to with unmingled gratification by the vast audience assembled at the Palace, whose cordial manifestations of approval were fully justified by the precision evinced by the choral vocalists. The following are the decisions which were arrived at by the judges:

Sight-Singing. Possible marks, 50.	Selected Pieces. Possible marks, 135.	Whole Performance. Possible marks, 225.
Finsbury.....82	West Riding.....135	West Riding.....203
West Riding.....68	Staffordshire.....125	Finsbury.....186
Staffordshire.....40	Brighton.....114	Staffordshire.....165
Brighton.....28	Edinburgh.....114	Brighton.....142
Edinburgh.....25	Finsbury.....104	Edinburgh.....139

The announcement of the awards was made from the Handel orchestra at half-past four, and was accompanied by the presentation to the conductors of the successful choirs of a beautifully-embroidered banner—crimson, purple, and orange—with a purse containing £5. This latter award was intended to assist in defraying the incidental expenses of the choirs, and was extended, at the express desire of the judges, to the Brighton and Edinburgh choirs, who had acquitted themselves so creditably, though unsuccessfully. 21,605 visitors were present during the day, being admissions on payment, 18,075, ditto by season tickets, 3,530.

VIOLINS.—To be sold cheap, one by Antonius and Hiernonymus Amati, 1608; and several others equally valuable. Taken under Sheriff's warrant. Apply to J. Wood, 23, Market Hill, Barnsley.

BEECHAM OPERA

NEW PROVINCIAL COMPANY

(From our Manchester Correspondent)

Many persons of competent judgment have believed that provincial support for opera in the Beecham manner was much securer than in London: events have conspired to prove the accuracy of this view. Manchester has taken a prominent part in the salvage work on the wrecked Beecham Opera Syndicate. In the formation of a new limited liability company with a capital of £60,000, London was to be responsible for one moiety of £30,000, with a twelve or thirteen weeks' season and its own directorate, and the provinces to accept responsibility for the balance, the amount being spread over the cities of Manchester (£6,000), Glasgow (£6,000), Birmingham and Leeds (£5,000 each), Liverpool (£3,000), Bradford and Edinburgh (£2,500 each). The provincial season would run for thirty-five weeks (September 27 to April 2). No one person should hold more than two hundred and fifty £1 shares. The chairman of the provincial directorate (drawn from the seven centres above-named) would have a seat on the London Board, and the London chairman one on the provincial directorate.

In all these arrangements the honorary chorus director of the Beecham Opera Choir here, Mr. W. A. Lomas, has taken a prominent part. His duties in the past were not confined to Manchester, because he had active supervision of the supplementary choruses in all the other centres, and he it is who has been responsible for setting these centres to the work of raising their respective quota. At Manchester he quickly found twenty-four contributors of £250 each, and there is every prospect of at least £10,000 being put up here—the balance being in smaller blocks than 250 shares. A margin of £3,500 would mean twelve per cent. on the provincial capital, but nobody with experience in these matters would dream of paying on such a scale; more probably they would be content to put £2,000 per annum to contingent account and pay a modest five per cent.

Manchester will be headquarters, and it seems likely that Messrs. Lomas and James Ellinger will represent this city. Given public patronage on the scale of the winter seasons 1918-19 and 1919-20, there can be little doubt that keener business oversight will yield better results, but it must be remembered that all labour charges this winter will be higher, and it is disputable whether a higher scale of admission rates than last season will be possible. But the big thing about Mr. Lomas's efforts is that a fine company at the zenith of its powers is to be kept together. Nobody wants to see a repetition of the Denhof débâcle.

Barclay's Bank Musical Society, directed by Mr. Herbert J. Rouse, will give concerts at Queen's Hall on November 24 and March 16. At the former Sir Charles Stanford has undertaken to conduct his 'Songs of the Fleet,' Orchestral works in hand are Elgar's 'Polonia,' Tchaikovsky's 'Capriccio Italien,' Humperdinck's 'Hansel and Gretel' Overture, and Moszkowsky's 'Boabdil' Suite.

South London Ethical Choir, conducted by Mr. F. J. Hubbard, opens rehearsals at the Oliver Goldsmith School, Peckham Road, on Sunday, October 3, the first work in hand being 'A tale of Old Japan.'

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BIRMINGHAM

Our musical season opened brilliantly with an orchestral concert on Sunday evening, September 5, at the Theatre Royal, the first of a series of concerts which will be continued every Sunday evening for several months to come. The executive is the City of Birmingham Orchestra, numbering about seventy-five instrumentalists, with Mr. Alexander Cohen as leader and Mr. Appleby Matthews as musical director and conductor. Birmingham audiences have now grown accustomed to attend Sunday evening orchestral concerts, as was clearly shown last season when Mr. Appleby Matthews achieved so great a success with his scheme at the Futurist Cinema House, that embraced every Sunday evening during the autumn, winter, and spring. The foundation was laid on a safe and sure basis, and viewed from every point of view the Theatre Royal season now inaugurated promises a great success. The programme submitted for the first concert opened with an early work by Granville Bantock, the symphonic Overture 'Saul,' first produced at the Chester Festival of 1897. Since that date the composer's style has greatly broadened and developed, but nevertheless the Overture proved a very interesting and melodically beautiful work, which one would gladly hear again. We are also promised a performance of his 'Hebridean' Symphony. The Symphony of the evening was Tchaikovsky's fourth, which received a pleasing interpretation, although by no means perfect in detail. Mendelssohn's Overture, Nocturne, and Scherzo, from 'A Midsummer Night's Dream,' was another item of compelling interest, as also was Elgar's early Serenade for Strings, Op. 20, that was beautifully played. Finally came the 'Tannhäuser' Overture. The vocalist was our local baritone, Mr. Herbert Simmonds, who sang songs by Sullivan which the audience received with every mark of enthusiasm.

Since giving in the *Musical Times* a résumé of coming musical events, several very important additions have been made. Once more the 'International Celebrity' concerts will submit four important subscription programmes at which will appear Dame Nellie Melba, Dame Clara Butt, Miss Rosina Buckman, and Madame Edna Thornton, and Messrs. Kennerley Rumford, Albert Sammons, Hollman, William Murdoch, Dinh Gilly, George Copeland, Arthur Mason, and Jean Vallier Bratz. Pachmann will give his farewell pianoforte recital, and finally, at the last concert, the Royal Albert Hall Orchestra, with Sir Henry Wood as conductor, will be the great attraction. Miss Leila Megaine, the Welsh mezzo-soprano, will be the vocalist.

Chamber music will be once more under the control of the Birmingham Chamber Concerts Society, and the executive the Catterall String Quartet.

The Festival Choral Society has just issued its scheme for the season. There will be four concerts in addition to the customary Christmas performance of 'Messiah.' Works to be given comprise Bantock's 'The Great God Pan,' Dvorák's 'The Spectre's Bride,' Bach's B minor Mass, Debussy's 'Blessed Damozel,' Bach's motet, 'Wailing, crying,' and a 'Meistersinger' selection. Sir Henry Wood will be the conductor.

Owing to her indisposition, Madame Minadieu's enjoyable Matinée Musicales will unfortunately not be given this season.

One of our local talented pianists, Mr. Wilfred Ridgway, will give three salon concerts during the season, for which excellent programmes have been arranged.

Mr. Mark Hambourg will once more visit our city, and will give a lengthy pianoforte recital at the Town Hall on October 4.

Miss Irene Berry, another local pianist, has arranged to give a chamber concert, when she will be assisted by the talented violinist, Mr. Alfred Barker, and by Mr. Johan C. Hock. The programme will include a Trio in D minor (MS.), by William Barnes.

In addition to the coming concerts already enumerated in the *Musical Times*, there will again be the customary choral concerts by the Midland Society, the Birmingham Choral Union, and the Choral and Orchestral Association's concerts and others.

Grand opera at Birmingham will be provided by the Beecham Opera Company, which will hold an operatic season of four weeks at the Prince of Wales Theatre from Monday, September 27, to Saturday, October 23. With the exception of a revival by this Company of the 'Mastersingers,' the repertory will consist of operas given here by the Beecham Syndicate on previous occasions, viz., 'Aida,' 'Coq d'Or,' 'Faust,' 'Samson and Delilah,' 'Il Trovatore,' 'Cavalleria Rusticana,' 'Pagliacci,' 'Tristan and Isolde,' 'Maritana,' 'Tannhäuser,' 'Madame Butterfly,' 'Carmen,' 'La Bohème,' 'The Marriage of Figaro,' 'Othello,' and 'Louise.'

Sir Edward Elgar will not only be well represented by his own compositions, but he himself will honour Birmingham by his presence to conduct the first of the six symphony concerts at the Town Hall on November 10 of the City of Birmingham Orchestra, which will include among its performers Messrs. Leon Goossens (oboe), Haydn Draper (clarinet), Alfred Brain (horn), and Wilfrid James (bassoon). Elgar's compositions to be given will include 'Falstaff,' the second Symphony, and, for the first time at Birmingham, his Violoncello Concerto.

BOURNEMOUTH

Arrangements for the winter season are now practically completed, and signs are forthcoming that a period of even greater activity than usual is before us.

A few months ago it was feared that possibly the Corporation would not be prepared to face the unavoidable increase in working expenses that a continuance of the Symphony Concerts at the customary high level would entail. A momentous question of musical policy confronted our Councillors, while hopes and fears alternately filled the minds of local musicians, both amateur and professional.

That for the time being, at least, the dread fiat has not gone forth may be gathered from the nature of the prospectus just issued. In a foreword to this Mr. Dan Godfrey says: 'The Corporation has wisely decided to maintain the Municipal Orchestra at its present strength. . . . The cost of the Orchestra, soloists and extra musicians for the Symphony Concerts will be £250 per week; it is therefore earnestly to be hoped that the financial results of the Symphony Concerts will be at least double those of previous seasons.' Mr. Godfrey goes on to speak of the fifty per cent. increase in the price of subscription tickets, and adds: 'It can safely be asserted that better value for the opportunities placed before the musical public of Bournemouth have never before been offered. Failure to realise the hopes of success this season would very probably have a disastrous effect upon the future policy of the Corporation.' Our Director of Music also remarks: 'It will thus be seen the great responsibility that rests upon my shoulders in endeavouring to cater so as to obtain adequate returns.' It is indeed a responsibility of no light nature. On the other hand, the credit to him will be all the greater if he is successful in receiving the requisite financial backing.

Meantime, as a glance at the advance prospectus discloses, Mr. Godfrey is bearing these increased responsibilities with a full consciousness of what is due to the supporters of music at Bournemouth. In no previous season have the arrangements for the Symphony Concerts presented such a progressive spirit. We are promised, for instance, Elgar's two Symphonies, Vaughan Williams's 'London' Symphony and Overture to 'The Wasps,' Scriabin's second Symphony, Frank Bridge's 'Sea' Suite, and such important and attractive novelties as Granville Bantock's 'Hebridean' Symphony and 'Sea Reivers' Overture, Julius Harrison's 'Worcestershire' Suite, Edgar L. Bainton's Concerto-Fantasia for pianoforte and orchestra, Ina Boyle's tone-poem 'The Magic Harp,' Eugène Goossens's 'By the Tarn' and 'Tam o' Shanter' tone-poem, Josef Holbrooke's symphonic poem, 'The Vikings,' Dorothy Howell's tone-poem, 'Lamia,' Herbert Howells's 'Puck's Minuet,' Roger Quilter's 'Children's'

Overture, Arthur Somervell's Variations for two pianofortes and strings, and the same composer's 'Thomas the Rhymer' suite, in addition to many new compositions of foreign origin.

In all, such a feast of good things has never before been spread before the gaze of Bournemouth's musical public, and it is earnestly to be hoped that the response will justify the pains taken to enhance the splendid reputation that the town has enjoyed for so many years.

BRISTOL

In the capital of the West, which has been particularly quiet for some weeks in the matter of music, local choral Societies are getting active and the membership of one at least, the Bristol Choral Society, large as it is, is full up. Practices are proceeding vigorously. This Society is giving six concerts with well-known singers as principals, and its scheme includes 'The Dream of Gerontius,' and the 'Parsifal' Prelude, Transformation, and Grail scenes. At the first concert, in October, the Ballet music and chorus from Borodin's 'Prince Igor' will be an interesting new item. The New Philharmonic Society is also giving some remarkable programmes of modern music during the season which will enhance its reputation for being in the forefront of Societies that present the latest and best in modern art. The Quinlan subscription concerts, Bristol being included in the series, will number five, and some well-known artists are announced to be heard, including several who greatly pleased local concert patrons last year. The Beecham orchestra, the Max Mossel subscription concerts, and the International Celebrity concerts will also claim public attention. M. Cortot, the famous French pianist, is to appear at one of the Mossel concerts—which are wonderfully cheap in price—when he will sustain the whole of the programme. Many other lesser concerts are announced, but whether all these events, which are in excess of the number last year—and that was a pretty full season—will pay, time alone will tell. Certainly the agents report that a good beginning has been made with the bookings, which is all to the good in these days of necessarily high prices.

CAMBRIDGE

The calendar of the University Musical Society has just been issued for the new academical year, and it shows that in addition to the usual statutory concerts, a series of six chamber concerts has been arranged. The works to be performed include the following: Rhapsody for orchestra (Butterworth), Motet, 'Be not afraid' (J. S. Bach), Symphony in C minor (Brahms), 'The Hymn of Jesus' (Holst), 'The Song of the High Hills' (Delius), Pianoforte Concerto (Schumann), concert overture to the opera 'The Two Sisters' (Cyril Rootham), and 'Songs of the Fleet' (Stanford). The Bohemian and London String Quartets are giving concerts, and three are to be recitals for voice, flute, and pianoforte.

CHATHAM DISTRICT

The Dean and Chapter of Rochester have been compelled in common with many other Cathedral bodies to discontinue choral mattins on week-days for the time being. It is hoped that at some future date it may be found possible to revive these services, but at present the full choir will officiate only on Sundays and on special occasions, and at evensong.

Of outstanding importance to music in the Free Churches of Rochester, Chatham, Gillingham, and Rainham, was the announcement made on September 1 that the Free Church Council had called together choirmasters and organists of the churches to form an association of their choirs. The main objects of the new organization are to raise the standard of the music in the churches, and to stimulate the interest of Free Church-goers in the music. It is proposed that individual choirs shall assist each other on special occasions, that lectures on the theoretical side of the question be organized, and that united performances be given as convenient. Mr. Leslie Mackay was elected chairman of the executive committee, with which office he combines that of conductor.

Clergy in the Diocese of Rochester met at Rochester on September 8 to hear a lecture on 'Music in Church worship' given by Mr. C. Hylton Stewart (Organist of the Cathedral and Master of the Choristers). The lecturer gave an outline of music suitable for use in the Parish Church service, and put in a strong plea for prayers to be said in the natural voice and not monotoned. Mr. Hylton Stewart also mentioned the question of voluntaries, and ranged himself with Mr. Sydney H. Nicholson in his attack on organists who burst into blatant marches scarcely before the words of the Blessing have died away.

Chatham and Gillingham (Rochester) Choral Society resumed rehearsals on September 21, under the conductorship of Mr. C. Hylton Stewart. So far it has been arranged that during the forthcoming season performances shall be given of 'Sing ye to the Lord' (Bach), 'Messiah' (Handel), the ninth Symphony (Beethoven), selections from 'Parsifal,' and 'Songs of the Sea' (Stanford), in which it is hoped that Mr. Plunket Greene will sing the solos.

A new organ in memory of the men fallen in action during the war was opened at Rochester Baptist Church with a recital by Mr. A. V. Dale, on September 22.

CORNWALL

Competitions for town bands and male choirs were held at Redruth on August 21, Mr. Walter Halstead (York) adjudicating the bands, and the Rev. W. W. Bickford the choirs. With regard to the bands, the judge noticed a great improvement in standard on that of former years, and he thought the standard might be classed with that of the third section in Yorkshire and Lancashire. Nine bands competed. In the 'March' section, Stenalees Silver band came first and Truro Town band second. In the second section (test-piece, 'Recollections of England' or 'Norma') Foxhole band gained first place and Indian Queens second. In the third section the test-piece was 'Maid of Orleans,' and Truro Town band came first, with Fraddon band second. The test-piece for the choirs, of whom three competed, was Balfour Gardiner's 'Cargoes,' which the judge described as very difficult, and he congratulated the conductors on the creditable results achieved. Mabe choir won first place, Trelawny (Redruth) second, and Stithians third.

Six thousand people came to hear the competition between ten bands at Bugle on September 4, on the occasion of the fourth annual West of England bandsmen's festival. The judge, Mr. G. H. Mercer (Sheffield), said there was not one bad performance. In the class for Amateur band championships the Prince of Wales' cup was won by St. Dennis and the *Western Morning News* silver trophy by St. Austell. For hymn-tune-playing St. Dennis also won the first prize and St. Austell the second. In the section for the championship of Cornwall, Sir Edward Nicholl's cup was won by Foxhole, and Stenalees came second.

A new choral Society, formed at Morval, sang the concert version of 'Merrie England' on September 2, conducted by the Rev. E. A. Saunders and supported by an orchestra. The parish numbers less than five hundred inhabitants, and the effort and its results were highly creditable.

Another new choir is Wadebridge Male Choir, conducted by Dr. Wilson Gunn, who sang Walford Davies's 'Hymn before Action,' the 'Faust' Soldiers' Chorus, and other pieces on August 19. The choir was well balanced, and sang with good expression. Wadebridge Amateur Orchestra supported the voices.

'Elijah' was performed on September 6 at Penzance, conducted by the Rev. Hartley Duerden, with Miss Bennett at the organ.

A development of the proceedings of the newly-formed West Cornwall Musical Society was marked on September 9 by an ambitious undertaking. A good orchestra had been organized and trained by the Rev. C. Daly Atkinson, and so good was its playing at Falmouth that it is hoped the ensemble will become the nucleus of a new Falmouth Orchestral Society. The programme included Haydn's Symphony in D, No. 2; Schubert's 'Unfinished,' and excerpts from 'Lohengrin.' A small choir sang Stanford's 'Songs of the Sea,' with Mr. Percy Cowell as soloist.

COVENTRY AND DISTRICT

September, according to custom, is proving itself to be a transitory period between the summer and autumn musical seasons. The Coventry Corporation summer Sunday concerts in Haul's Mill Park terminated on August 29, with a visit of the Band of H.M. Coldstream Guards. There have been no concerts of especial local interest in the city during the past month, though Societies have a number of comprehensive programmes in preparation.

Particulars of the season's concerts announced by the Coventry Chamber Music Society have already been given in this column. Coventry Philharmonic Society numbers among its principal items in the winter programme, performances of 'Elijah' and 'Messiah,' to be held in the Cathedral, and a miscellaneous concert. It is a matter for regret that at the recently held annual meeting of this Society an adverse balance was reported, the loss on the spring concert having been very serious. Efforts to remove the debt are to be made in the near future. 'Elijah' has already been put into rehearsal. Rehearsals have also been commenced by the Coventry Choral Society. Some interesting programmes from the Armstrong-Siddeley Orchestra and the Coventry Orchestral Society are anticipated, and the Coventry Musical Club Male-Voice Choir and Orchestra have several concerts in preparation.

A season of Gilbert and Sullivan opera by the D'Oyly Carte Opera Company, announced to take place at the Empire Theatre, Coventry, is eagerly awaited by local playgoers and lovers of light opera, as is also the forthcoming Birmingham Grand Opera in English season by the Sir Thomas Beecham Company, which is always well supported by Coventry residents.

At Leamington, Kenilworth, and Rugby, local Societies are busy preparing their winter programmes. October will see the first of these taking place.

DEVON

The dominating event of recent weeks has been the Mayflower Tercentenary celebrations at Plymouth. Performances of an historical pageant, written by the Rev. Hugh Parry, ran for twelve days. The music was sustained by a choir of two hundred voices and an orchestra under the direction of Mr. David Parkes. The composer was Mr. Ronald Arthur Chamberlain, born in London in 1901, and now hon. organist of Canonbury Parish Church. Though he has already written a considerable amount of music, including two Sonatas for violin and pianoforte, this is his most ambitious composition, and as the Pageant will be performed in many centres throughout the country it will become widely known. The principal number is the Overture, which is based on Croft's tune to 'O God, our help in ages past,' and is in three movements. The first and last movements are chiefly occupied with the opening lines of the tune, the first *Maestoso*, in free elaboration, and the last, *Allegro*, in fugal treatment and broad development. The middle movement, *Adagio*, affords contrast, and deals with the last line of the tune. Following the Overture is a choral ode, 'Let us now praise famous men,' a five-part chorus with soprano solo, containing a vigorous fugue. The harmonic basis is clear, and the choral parts are appropriately on the easy side, elaboration being in the accompaniment. Another important item is a duet for soprano and tenor, an unusual collaboration, 'The breaking waves dashed high.' The *Finale* is an imposing arrangement of the 'Battle Hymn of the Republic,' so variously treated that its six verses are free from monotony, and interesting orchestral interludes are provided. The rest of the movement occupies itself in typical national airs.

Other events of the celebrations included the performance of a cantata, 'The Ship of Adventure,' composed by the Rev. Carey Bonner, and first produced in London. The choir comprised six hundred children and a hundred adults, supported by an orchestra and conducted by the composer. The cantata divides itself into four parts, linked by recitatives.

A massed choir of six hundred voices, trained by Messrs. D. Parkes and T. Martin, was conducted by Dr. H. Coward in two festivals. The choral pieces were selected

as illustrating the spiritual meaning of the life of the Pilgrim Fathers. Gounod's chorus, 'By Babylon's Wave,' and two choruses by Dr. Coward, 'Behold, how good and joyful' and 'God's truth is marching on,' and the 'Battle Hymn of the Republic,' were prominent items. Other numbers were extracts from 'Messiah' and 'Hymn of Praise.' An orchestra played the accompaniments.

Three summer parties have visited Devon during August. Miss Adela Verne, M. Bratya, and Mr. S. Krish at Torquay gave two concerts, the pianist and violinist playing sonatas by Beethoven and César Franck, in which the violinist was overweighted. A novelty was a charming 'Libellules' for violin, by Zsolt, and Miss Verne played Liszt's arrangement of the 'Tannhäuser' overture, which does not commend itself as pianoforte music. Miss Carrie Tubb visited Exmouth with a party on August 18, and sang some new songs by Michael Head—'On a lady singing' and 'O let no star,' Miss Gertrude Higgs being the other vocalist. Signor Giovanni Barbirolli gave much pleasure by the beauty and interest of his cello playing, and Mr. Herbert Dawson was the pianist. A Welsh male choir, known as the 'Apollo,' sang delightfully at Exeter on August 23, conducted by Mr. D. J. Martin. Beauty of tone and sincerity of expression were the main features that recommended their singing.

Of numerous organ recitals must be noticed one on August 29 at St. David's, Exeter, by Mr. F. J. Pinn, that included Arnold Smith's Idyll, 'The Sea,' a new Minuet (A flat) by Hollins, a Romance in E flat by the late Dr. W. J. Wood, of whom the Irish Lysaght Lament was played in memoriam, and a song-setting (contributed by Mr. F. Isaacs) by Walter Hoyle (formerly of Exeter, now at Coventry Cathedral) of the hymn 'Through the day Thy love hath spared us.' Mr. W. Clotworthy, organist of Tavistock Parish Church, gave a recital on August 30; and at Combe Martin, on September 2, a recital was given by Dr. E. J. Rendell, organist of St. John's, Cardiff.

DUBLIN

Mr. Walter McNally, the Irish-American baritone, had a bumper house at his farewell concert, at La Scala Theatre, on August 28, prior to his post-graduate course of training at Milan. Dublin vocalists, ever anxious to help a brother artist, gave every assistance, and the programme was a feast of good things. In a neat speech at the close Mr. McNally paid a graceful compliment to Mr. Vincent O'Brien, his voice-trainer, who also taught John McCormack. The critics forecast a brilliant future for this popular vocalist, and no doubt a year's training at Milan will affix a hallmark to his already high reputation. Among the many artists who assisted, Miss Mollie O'Callaghan seemed prime favourite. Mrs. V. O'Brien and Miss Cuolahan acted as accompanists.

Music students will be glad to learn that the extensive Joly collection, which was bequeathed to the National Library of Ireland, Kildare Street, Dublin, can now be consulted. The catalogue is being printed, but meantime printed slips are available. In all there are 683 volumes, including English music (84 vols.), Irish (175 vols.), Scotch (176 vols.), Welsh (17 vols.), and Miscellaneous (231 vols.). The last named includes many rare musical works by Campion, Playford, Durfey, early ballad operas, and sheet songs of the 18th century. In addition to the Joly collection, there are three other collections, namely, the Banks, Omeath, and Hamilton gifts—making about 120 large volumes. Students will receive every courtesy from the deservedly popular librarian, Mr. T. W. Lyster, who is, however, soon about to retire.

In addition to La Scala Theatre, recently opened, which seats three thousand persons, a new place of amusement will soon be available for Dublin pleasure-goers. Unfortunately, the long-looked-for concert hall has not yet materialised, though its need is very obvious, as the Rotunda and Antient Concert Rooms are no longer available.

The Rev. Heinrich Beverunge, a German priest, who had been for twenty-six years Professor of Sacred Music at St. Patrick's College, Maynooth, and who was an enforced resident at Cologne since July, 1914 (not being allowed to return by the British Government), has resumed his old post at the great Roman Catholic Ecclesiastical College, to

which he had been appointed in July, 1888. His various editions of Palestrina, following in the wake of Haberl, have been adversely commented on by Dr. R. R. Terry.

GLASGOW

Mr. Herbert Walton's organ recitals at the Cathedral in August and September again heralded the approach of the next musical season. These recitals are becoming increasingly popular, and on September 7, when the proceeds were devoted to the funds of the Royal Infirmary, the audience was exceptionally large.

The following is a forecast of the winter's musical activities: The scheme of the Choral and Orchestral Union will embrace thirteen Tuesday and fourteen Saturday popular orchestral concerts. The Scottish Orchestra of seventy-five performers will again have Mr. Landon Ronald as conductor-in-chief, assisted by Mr. Julius Harrison, who will devote his whole time during the season to the work of the Orchestra, and will also conduct five of the Tuesday and five of the Saturday concerts. The music selected for the Choral Union's (Mr. Warren T. Clemens, conductor) share in the scheme comprises Elgar's 'Dream of Gerontius,' Austin's 'Hymn of Apollo,' David Stephen's 'Sir Patrick Spens' (a new work dedicated to the Glasgow Choral Union), Parry's 'Blest Pair of Sirens,' Dvořák's 'The Spectre's Bride,' and 'Messiah.' The Bach Choir, now under the direction of Mr. A. M. Henderson, issues an unusually attractive prospectus of four concerts, two of chamber music and two of choral compositions. The choral works include three of the Church cantatas, and a first-rate selection of a *cappella* Church music covering a period from Tallis to Wesley. The University Choral Society, also under the baton of Mr. Henderson, will study the customary programme of part-songs and madrigals. The choir of Westbourne Church (Mr. A. M. Henderson, organist and choir-master) will give Henschel's Mass in C and two movements of his 'Requiem,' conducted by the composer. Under the direction of Mr. Philip Halstead, four chamber concerts will be given at the Royal Institute of Fine Arts, at one of which the Flonzaly Quartet will perform. The Orpheus Choir's week of chamber concerts by the London Quartet, inaugurated so successfully last year, will be repeated in October, and the Choir's winter and spring series of choral concerts on the well-known Orpheus lines are announced. Similar choral concerts will be given by the William Morris Choir (Mr. W. Robertson, conductor), and Hamilton Choral Society, under Mr. T. S. Drummond, will perform 'Messiah' at its first concert at Christmas. The impulse given to choral singing by our great Competitive Festival is reflected in the large number of smaller choirs which have sprung into being during recent years. As many of these choirs are connected with large industrial and commercial concerns, they indicate a healthy interest in musical art, and, guided as they are in their selection of the music to be studied, they must have a very great effect in educating the musical taste of the people. Their programmes are generally irreproachable, and their aim is to achieve a Festival standard of performance. Of the smaller choirs specialising in part-songs may be mentioned Miss Boyd Steven's Ladies' Choir, the Scottish Song Society's Choir (Miss Mary Dixon, conductor), and Mr. Thorpe Davie's Choir.

The Glasgow Abstiners' Union's sixty-seventh season is for the first time to be on a subscription basis, and four ballad concerts are announced—possibly a first instalment, to be followed by others later in the season. The Glasgow Amateur Orchestra (Mr. H. A. Carruthers, conductor) and Mr. F. O. Sheard's Orchestra have resumed rehearsals.

In line with certain large cities in England, and under the auspices of the British Music Society, Glasgow is endeavouring to form a small limited liability company for the purpose of securing a season of opera by the Sir Thomas Beecham Company. Of concerts by outside entrepreneurs the series of Mossel, Quinlan, and the 'International Celebrity' are announced.

The work of the Nottingham Sacred Harmonic Society for its fifty-seventh year includes 'The Apostles,' 'The Flying Dutchman,' and 'The Spirit of England.' Mr. Allen Gill is the conductor.

HASTINGS

In the absence of the Municipal Orchestra there has been a slump in serious music during the summer months. At Hastings we have been regaled with a series of military bands, the best of which was that of the East Lancashire Regiment, whose conductor is fastidious enough to insist on true rhythm and intonation. The hopes raised by a visit from the Gwent Male-voice Choir were hardly justified by the performances in the St. Leonards Pier Pavilion. The singing was marred by shaky intonation and misapplied vibrato, and the choir was so ill-advised as never to dispense with the accompaniment of a pianoforte. Among the other concerts in the same room were pianoforte recitals by Messrs. Cernikoff and E. Howard-Jones, the former's flippant agility being in striking contrast to the somewhat calculated style of our own countryman.

The fine church at Rye has lately been filled at the organ recitals by Mr. Theodore Flint, Mr. Carlos, and Mr. Allan Biggs, with whom have been associated Lady Maud Warrender as vocalist and Miss Annie Kenwood as violinist.

An unusually attractive winter season is anticipated. Starting on October 30, Mr. Julian Clifford's symphony concerts and other music-makings will be held in the re-constructed Royal Concert Hall, whose excellent acoustics and generous seating accommodation place it in the front rank of seaside concert-rooms. There the orchestra will be housed, and there, too, the musically inclined may indulge their taste in perfect comfort. The personnel will be somewhat fuller than it was last year, and the organization will come intact from Harrogate, where it has been employed during the summer.

LIVERPOOL

The month of October will see us settling down seriously to the enjoyment of the winter musical season, and indeed with a comfortable feeling of satisfaction after the rigours of the summer. There will, apparently, be plenty of choice, from the Philharmonic Society's Concerts downwards, if this description may be permitted in connection with the material comprising popular programmes and the star turns beloved of a diversified public. The city's premier Society will give ten concerts, the first of which is announced for October 10, and will be directed by Mr. Landon Ronald. The list of conductors is not yet completed, but it will include Sir Henry Wood (three concerts), M. Gabriel Pierné, M. Bronislaw Sulc (of the Warsaw Philharmonic Concerts), and M. Ernest Ansermet (Geneva). Among the vocalists already engaged are Miss Madeline Collins, Miss Leila Megane (Paris Opéra-Comique), and Mr. Frank Mullings, while the instrumentalists include Mr. Albert Sammons, Madame Suggia, and M. Alfred Cortôt.

Details of the instrumental items chosen by the various conductors are not yet to hand, but it is satisfactory to learn that the following choral works by English composers have been selected for performance, viz., H. Balfour Gardiner's 'April' (for chorus and orchestra) and 'There were three ravens' (eight-part unaccompanied); B. J. Dale's 'Before the paling of the stars' (for chorus and orchestra); Gustav Holst's 'This have I done for my true love' (unaccompanied); and Frank Bridge's 'Prayer' (for chorus and orchestra). For the big choral evening Bantock's 'Omar Khayyâm' or Rachmaninov's setting of Poe's 'Bells' are works at present under consideration.

After a lapse of seven years it is highly probable that the Liverpool Church Choir Association will shortly be re-constituted, and its annual Festival be resumed as one of the outstanding choral events of the year. It is cheering to learn that there are faithful souls who did not suffer their subscriptions to lapse during the half-decade of the war period, and it is the clear duty of the Association to resume operations which in times past exerted such widespread and useful influences on Church choirs in this great city. The Festivals were brought into being and continued mainly through the indefatigable labours of Mr. Ralph H. Baker, whose organising ability was also conspicuously shown in the formation of the Liverpool Pageant Choir in 1907. Mr. Baker's happy recovery from his recent serious illness will, it is hoped, facilitate the projected

revival, so that the Church Choir Association may be in readiness to do service in the new Cathedral when the choir-end of the great building is consecrated.

In his capacity as lecturer to the University of Liverpool, Dr. Pollitt will resume his weekly addresses on musical subjects which he initiated last season, and which were so favourably received. Dr. Pollitt purposes systematically to take as his themes the music to be performed at the various Liverpool concerts, and there can be no doubt that the University's lecturer in music will in this direction continue to do true and laudable service to those who find in music something more than a means of casual relaxation.

Mr. Samuel Vickers is making a courageous transfer of his popular Saturday evening concerts to the Philharmonic Hall, where he has undertaken a series of twenty concerts, beginning on October 2. Such famous singers as Madame Stralia, Miss Rosina Buckman, Mr. Frank Mullings, and Mr. Walter Hyde, appear in the long list of well-known vocalists. Mr. Vickers will no doubt repeat the success of his weekly concerts formerly held in Picton Hall by providing numbered seats in the Philharmonic Hall at 1s. 3d., with stalls at 2s. 4d., and boxes to hold six at 12s. 6d. Such a spirited enterprise well deserves to prosper financially, and in furnishing programmes with attractive and wholesome vocal music by first-class singers, Mr. Vickers' immense faith in his compact body of supporters—and theirs in him—will no doubt be vindicated.

Among other prospectuses which bulk largely is that of the 'International Celebrity' subscription concerts, of which five will be given, commencing on Saturday afternoon, October 2, when Dame Clara Butt will be the all-compelling attraction. The great and only Vladimir de Pachmann will make his latest farewell on October 22, Dame Nellie Melba will sing on November 13, Bratza (the youthful Serbian violinist) will play on January 21, and the series will be completed on February 21 by a visit of the Royal Albert Hall Orchestra, conducted by Mr. Landon Ronald.

Among our entrepreneurs who deserve well of the public is Mr. Max Mossel, the violinist, who announces four Saturday afternoon concerts in the Philharmonic Hall, commencing October 16, when it is delightful to hear that M. Cortot will give a pianoforte recital. Mr. Mossel himself will play on December 11, with M. Alfred de Greef as solo pianist, and singers and players promised at the concerts include Miss Margaret Balfour, Mr. John Coates, Madame Donald, M. Mischa-Léon, Mr. Murray Davey, Miss Myra Hess, and Miss Irene Scharrer.

Mr. Thomas Quinlan also makes a formidable bid for public favour in his series of five concerts, which will be sustained by great artists comprising Mesdames Emma Calvé, Tilly Koenen, Miriam Licette, and Mr. John McCormack, along with Mesdames Renée Chemet and Guilhermina Suggia, MM. Jacques Thibaud, Arthur Rubinstein, and Moritz Rosenthal, and the Beecham Symphony Orchestra, conducted by Mr. Albert Coates. The first concert takes place on Saturday afternoon, October 23. The Welsh Choral Union will give four concerts, and has made a not exactly thrilling selection in 'The Damnation of Faust' (November 20), 'Messiah,' and 'Dream of Gerontius,' with a miscellaneous concert (February 5) at which Miss Ruth Vincent will sing, and Miss Tessie Thomas—the young Welsh violinist—will play Elgar's Violin Concerto, and the orchestra Beethoven's Symphony No. 7. Mr. Hopkin Evans, the very able conductor, who is now resident at Liverpool, has individually tested each member of the famous choir, with a result that the *personnel* will remain almost the same as before, for very few members have been asked to retire. The splendid record of the choir still remains as the only memorial to the late Harry Evans, for nothing has been done in a tangible way to remove the reproach which at present attaches to the Welsh community in whose service he really burnt out his brief and brilliant life. About £250 is in hand, but this is insufficient to provide a fitting memorial over his grave and also endow a musical scholarship bearing his name. Is this too much to expect from Wales, and its reputed capital on the Mersey? The committee has regretfully received the resignation of Mr. J. D. Jones as hon. treasurer, a post he has held for nineteen years. His ability and tireless energy in promoting

the best interests of the Welsh Choral Union, musically as well as financially, made him peculiarly well fitted to hold his responsible post, in which he will be difficult to replace. In electing him a vice-president of their organization, the choir is paying a compliment that is exceedingly well-deserved.

A competitive musical Festival was held for the first time at Wallasey on September 4, when the proceedings were initiated by a public luncheon at which the Mayor was officially present. This great and rapidly growing community on the Cheshire side of the Mersey may well be congratulated upon the inception and success of the Festival which it is hoped will be held annually. There were six entries for the chief choral event, for which the test-piece was 'My Love dwelt in a Northern Land' (Elgar), the first prize being awarded to Altrincham Primitive Methodist Choir (Mr. Albert Hill) with ninety marks, Brunswick Choir, Birkenhead (Mr. Tom Lloyd), with eighty-seven marks, coming second. For male-voice choirs the test-pieces were 'An Evening Pastorale' (W. Shaw), and Sullivan's 'The Beauguere.' Southport Harmonic Male-Voice Choir (Mr. J. C. Hill), secured first prize with ninety-two marks, Warrington Male-Voice Choral Union being awarded the second prize with eighty-eight marks. There were also contests for Church choirs, male-voice quartets, and mixed-voice quartets. There was only one entry for female-voice choirs, so that the Competition Cup was awarded provisionally for one year to the Fairfield Ladies' Choral Society (Mr. J. A. Hebson).

The hon. adjudicators were Mr. Wilfred Shaw (Wallasey) and Mr. Eli Smith (Manchester).

MANCHESTER AND DISTRICT

The Manchester City Council has purchased for £90,000 the Free Trade Hall, built on the site of the historic Peterloo massacre. This building dates only from 1853, but in no other hall in the Kingdom have appeared so many famous politicians, preachers, lecturers, and musicians. Whatever sub-committee of the City Council takes charge of the destinies of this Hall has in its power possibilities of untold good for music and the arts. This is one of the foundation stones of the edifice of a well-ordered municipal music. In the August issue I put the case for the Municipality controlling the orchestra. With that under as wise control as is exercised, say, by the curator of the City Art Gallery in his special sphere, the possibilities latent in bringing school children and students of the Municipal Day Training College under the influence of first-class orchestral music could not well be overlooked.

With the re-casting of the affairs of the Beecham Opera Co., Ltd., and the constitution of a Northern and Midlands directorate with Manchester as headquarters, it ought finally to be possible to have this city directly associated with opera in the matter of the orchestra. The Hallé Orchestra Concerts Society at its last annual meeting decided to run its concerts during January and February next concurrently with the opera season (for the past three winters these concerts were suspended during the nine weeks' opera season). Obviously, then, the Hallé Band as now constituted cannot be in both places at the same time. The conspicuous defect of Beecham opera hitherto has not been on its artistic side so much as in its business management. If the old artistic standards can be maintained, no one knowing the men who are behind the new Company in this city can have the least doubt concerning the increased efficiency of the business side. Elsewhere in this issue I deal with the launch of the new provincial Company, but it does seem that, taking such a prominent part in the matter, Manchester could, and should, furnish an orchestra for opera here and in the North during the winter without impairing the excellence of the Hallé Band.

From October 2 until Good Friday there will be continuous orchestral music on every Thursday and Saturday, with a nine weeks' opera season thrown in from December 26 to the end of February.

The sixty-third season of the Hallé Concerts will be conducted by Mr. Hamilton Harty, two only of its twenty-one concerts being in the hands of guest-conductors. Very rightly the Pension Fund Concert of the Orchestra is held

in mid-season, not as hitherto at the fag-end of an exacting winter. Choralists will find the scheme only mildly exciting: 'Messiah,' 'Elijah,' 'Faust' (Berlioz), with a concert performance of 'Carmen' as a novelty here, though perhaps not elsewhere.

If this scheme is a fair sample of the new conductor's abilities in programme-drafting, then he has nothing to learn in this difficult art. Extremists at both ends are catered for, and the huge intermediate class who find enjoyment in all sorts (provided only that it is the best of its particular sort) have received generous treatment at the hands of Mr. Hamilton Harty. Strauss comes back in 'Don Juan,' 'Till Eulenspiegel,' and 'Also sprach Zarathustra,' while new works are numerous and of many schools. They are recorded in the order of their performance: October 21, 'Worcestershire Pieces' (Julius Harrison) and 'Stenka Razin' (Glazounov); November 11, 'November Woods' (Arnold Bax); December 16, 'In a Vodka Shop' (Arnold Bax); November 8, 'Impressioni dal Vero' (Malipiero); January 20, 'Sea Reivers' (Bantock) and 'Russia' (Balakirev); January 27, 'Fantasy Scenes from an Eastern Romance' (Hamilton Harty); February 12, an orchestral work not yet named (Busoni), and an orchestral suite by Eric Fogg.

Three Beethoven symphonies, two by Tchaikovsky, and one each by Brahms, Rachmaninov, and Mendelssohn, means that with the three Strauss items (and deducting the five choral evenings from the total), works of symphonic dimensions will be given on eleven of a possible fifteen occasions. On two occasions Wagner provides an evening and a half, besides the equivalent of another half-evening at odd concerts. Delius and Stravinsky appear in little-known works, and perhaps Goossens's 'Philip II.' prelude ought to be welcomed among novelties (having been heard only under comparatively inauspicious conditions in September, 1917).

The Pension Fund Concert on January 13 will provide an interesting occasion in Dr. Brodsky's appearance as solo violinist at the twenty-fifth anniversary of his coming to Manchester. During this period he has acted both as leader and as conductor of the Hallé Band, as soloist, as leader of the Brodsky Quartet, and as principal of the Royal College of Music here. Busoni, Cortôt, Catterall, Dawson, Sammons, Anderson Tyrer, with Isolde Menges and Charlotte Elwell, and newcomers in Messrs. Carrado and Quiraga, provide a sufficiently distinguished group of instrumental soloists. Newcomers among the vocalists at these concerts include Misses Margaret Balfour, Collins, and Desmond. Several blanks occur, as impending negotiations in certain quarters are not yet completed.

The Brand Lane series of twenty concerts brings the customary long list of brilliant soloists: Pachmann, Lamond, Egon Petri, Irene Scharrer, Bratza, Hubermann, and vocalists more numerous and equally renowned. Sir Henry Wood will conduct a Hallé Band of a hundred players on eleven occasions, and Mr. Lane's choir will sing on six evenings. The most important novelty for Manchester audiences will be the late George Butterworth's 'Shropshire Lad' Rhapsody.

The only musical provision (apart from opera) made for December 26-29 and December 30 to January 1, is the appearance of the band of the Coldstream Guards. The Grenadiers Band also plays on October 16. Only those who have been at a band contest at Belle Vue on any first Monday in September can realise how such performances as these of the Guards are appreciated by the devotees of brass-playing in this part of the world.

The Co-operative Wholesale Male-voice Choir provides four concerts, with numerous soloists as attractions, and from eight to ten choral miniatures per concert, culminating in a performance of Brahms's Alto Rhapsody, with Miss Evelyn Arden as soloist.

The syndicate of which Mr. Thomas Quinlan is chief covers many Lancashire towns besides Manchester and Liverpool, and one may safely assert that such typical manufacturing centres as Bolton or Preston have never had such quality brought to their doors. Whether there are sufficiently numerous patrons for such, in addition to the maintenance of the old-established local institutions, both choral and orchestral, is a matter yet to be proved. It would be no musical gain in the long run were the dazzling

brilliance of the Quinlan series or that of the 'International Celebrity' series to dim the lights of the native bodies which local patriotism has kept alive for fifty or, may be, a hundred years.

NOTTINGHAM AND DISTRICT

The local music-lover who cannot go to all the many concerts announced for the coming season will find it difficult to choose, in such an *embarras de richesse*, the particular series to decide upon. Taking purely local events first, the chamber music concerts arranged to be given in the Large Theatre of University College should certainly be filled to overflowing, the astonishingly low subscription placing them within the means of even the 'new poor.' Miss Cantelo will be the pianist at each concert, and the Catterall and the London String Quartets will each be heard on two occasions. Amongst the works promised are Beethoven's three 'Rassoumovsky' Quartets. Dr. F. Radcliffe announces his usual Wednesday organ recitals at St. Mary's Church, and the proceeds of his Sunday recitals during September will be devoted to the Westminster Abbey Restoration Fund. St. Mary's Choral Society will give the 'St. Matthew' Passion at Easter. Mr. Bernard Johnson will appear in his customary recitals twice monthly, when he will also be associated with Miss Helen Guest, Miss Ethel Cook, Miss Minnie Wilson, Mr. Stanley Kaye (all of Sheffield), Miss M. Keighley-Snowdon (London), Miss Guendolen Roe (Hull), and Mr. W. B. Haslam (Swanwick) in Pianoforte Concertos with organ accompaniment. Mr. Johnson also announces a continuance of the People's Concerts, with such attractions as the Hallé Orchestra under Sir Henry Wood (November 4 and March 2), Miss Myra Hess and Mr. Arthur Catterall, the London String Quartet, &c. A series of popular (not classical) promenade concerts will be given at Albert Hall on Saturday evenings. The Albert Hall Choir will perform Bach's 'Christmas' Oratorio on December 19, and Mr. Johnson's 'Ecce Homo' will be sung by the same choir on March 20, for the fourth year in succession. Messrs. Wilson Peck have secured such popular artists as Mr. John Coates, M. Siloti, Miss Caroline Hatchard, Mr. Frederick Ranalow, Miss Carrie Tubb, and Mr. Frederic Lamond (to mention a few names only) for their subscription concerts. Amongst the attractions offered by the Quinlan subscription series we note M. Cortôt, Madame Calvé, Madame Suggia, M. Rosenthal, the Beecham Symphony Orchestra, &c. The 'International Celebrity' subscription concert announcements are quite Americanized in their sensationalism, subscribers being lured by a 'Surprise Night!' Other attractions include Dame Clara Butt, Miss Marie Hall, and the Royal Albert Hall Orchestra under Mr. Landon Ronald. The Derby Municipal Chamber Concerts continue their excellent course this season, with the Bohemian Quartet and Miss Fanny Davies on October 29, recitals by Mr. Albert Sammons and Mr. William Murdoch on November 19, and the Birmingham Municipal Orchestra, conducted by Mr. Appleby Matthews, on December 10.

The Leicester Chamber Concert Society announces four concerts, at which Miss Gertrud Hopkins, Miss Grace Burrows, Madame Blanche Marchesi, Mr. Hubert Eisdell, the Ladies' String Quartet, Signor Mannucci, and Miss Constance Hardcastle will be heard.

The Nottingham Sacred Harmonic Society's arrangements have already been announced.

PORTSMOUTH

With the end of September comes the end of 'summer time,' and the advent of the long winter evenings calls for indoor concerts to replace the band programmes which have been so successful on the Southsea piers during the last two months. The effort that is being made to cater for the music-loving public supersedes any previous essays, and that there will be no lack of first-class concerts, at which well-known artists will appear, is evident by the various series already announced.

The programme of the Portsmouth Philharmonic Society has been definitely decided upon, and there is a great demand for season tickets. The *pièce de résistance*—which, however, will not be performed until March 17—is Bach's

Mass in B minor. The soloists will be Miss Flora Mann, Miss Lilian Berger, Mr. Steuart Wilson, and Mr. Frederick Ranalow. The other work on the list is Berlioz's 'Faust,' the characters in which will be represented by Miss Miriam Licette (Marguerite), Mr. John Coates (Faust), and Mr. Charles Tree (Mephistopheles). Three promenade concerts have been arranged for October, November, and February. The November concert is arranged for the anniversary of Armistice Day, and the programme—to which Mr. Edmund Burke will contribute—will consist entirely of the works of British composers. Mr. Frederic Lamond and Miss Carmen Hill have been engaged for the other two concerts.

Unfortunately the Philharmonic begins its work under a cloud by reason of the severe illness of the hon. conductor, Mr. Hugh Burry. He has been at Trouville, France, for a short rest, and although he has returned much benefited by the change, yet he is by no means strong enough to proceed with the heavy work of rehearsal. The Society has therefore been compelled to appoint a deputy, and on the recommendation of Mr. Ernest Boulton, the engagement has been secured of Mr. Arthur Bliss, who will conduct the first concert and will carry on until Mr. Burry is able again to essay the work he loves so well.

It will be a delight to many to hear that the 'International Celebrity' subscription concerts, under the directorship of Mr. Lionel Powell, are to be resumed at Portsmouth Town Hall. Pachmann, who has been persuaded to remain in England for a few concerts, will appear at the first of the series on October 5. It is stated that, owing to his great age, this will be his last appearance. Two concerts in November will introduce Madame Nellie Melba and Dame Clara Butt. At a grand operatic evening in January, Miss Rosina Buckman, the famous prima donna, and Miss Marie Hall, the celebrated violinist, will appear, while the last programme, in February, will be sustained by Miss Stella Power (the 'little Melba'), Bratza (Serbian violinist), and Miss Leila Megane (Welsh mezzo-soprano).

The Town Hall has also been engaged for a series of four Max Mossel concerts, at the first of which, on October 20, Mr. Max Mossel himself will appear with Miss Margaret Balfour and Mr. John Coates (vocalists), and M. Arthur de Greef (pianoforte). Among the engagements for the other concerts are Madame Donalda, Miss Myra Hess, Miss Mignon Nevada, Miss Irene Scharrer, Miss Phyllis Lett, M. Cortot, M. Mischa Leon, Mr. Frank Mullings, and Mr. Felix Salmond.

The fate of the proposed Municipal concerts is not definitely settled, but it would appear that the Town Hall committee has withdrawn its scheme on account of Mr. Hugh Burry's indisposition. At any rate, it had nothing to report at the Town Council meeting on September 14, and the concerts were to have started on the first Saturday in October.

Major John G. Horne, R.M.L.I., has been appointed Superintendent of the Royal Naval School of Music, Eastney, in succession to Major and Brevet Lieut.-Col. W. S. Poë, D.S.O., who has secured an appointment as paymaster.

SHEFFIELD

The summer meeting of the Sheffield Centre of the British Music Society was a very pleasant function. English madrigals were charmingly sung by a choir of twenty-five voices under the direction of Mr. G. E. Linfoot, and an address on madrigals was given by Sir Henry Hadow to the manifest edification and delight of a large audience. Miss Helen Guest cleverly played groups of pianoforte pieces by modern composers, which, though interesting enough in themselves, produced an effect of intrusion on the prevailing 17th century atmosphere of the programme. Prof. Walford Davies is, we understand, to lecture to the Society on October 4.

A good deal of interest has been aroused by the enterprise of the Sheffield Education Committee—acting on the advice of Mr. Percival Sharp, Director of Education for Sheffield—in creating the post of Musical Adviser to the Committee. Such a post exists, we believe, in several of the largest provincial cities—e.g., Manchester appointed Dr. Walter Carroll to supervise its school music about two years ago. Mr. G. E. Linfoot, Mus. Bac., B.Sc., has been

selected to fill the post at Sheffield, at a commencing salary of £650 a year. Mr. Linfoot was recently appointed lecturer in music in the University of Sheffield in succession to Dr. Coward. He has been for some eighteen years in charge of the music at the Sheffield Central Secondary School, and is Musical Director of the Sheffield Teachers' Operatic Society and chorus-master of the Sheffield Amateur Musical Society.

The last-mentioned Society proposes to give Bach's 'St. John' Passion in December, and 'Four Scottish Border Ballads' by Hamish MacCunn at its spring concert.

Five interesting programmes have been arranged by the University of Sheffield Chamber Music Society for the coming season. The 'Catterall,' 'Bohemian,' 'Edith Robinson,' and 'Sheffield' Quartets have been engaged, and there is every promise of another enjoyable series.

Three separate series of subscription concerts will run their course at Sheffield this winter, providing sixteen first-class concerts of various kinds. The 'Quinlan' concerts announced are five in number, as are the 'Sheffield' subscription concerts, while the 'International Celebrity' subscription concerts add six music-makings to the city's last year's number.

Four promenade concerts are also promised—to be conducted by Sir Henry Wood. At these events, with the exception of a concerto on each occasion, the programmes are to consist entirely of orchestral music, and four extremely attractive selections have been drawn up. The efforts of Mr. T. Walter Hall to ensure a regular supply of the best orchestral music deserve the highest appreciation of his fellow-citizens. Mr. Hall has formed a committee of influential musical people to control the scheme, and there is every prospect of a successful season, with possibilities of extending the series in future years.

SOUTH WALES

Despite industrial unrest, signs are not wanting of activity in the various musical centres throughout the district, and there is abundant promise of the 'full, rich, and rare' in music during the forthcoming season.

At Cardiff the Sunday orchestral concerts have already commenced auspiciously. At Park Hall, on September 5, the Arthur Angle Orchestra gave its opening concert of the season with Lenghi Cellini as soloist. On the same date, at the Empire, the newly-formed Comrades' Orchestra, under the conductorship of Mr. Tom Jones, gave a concert in aid of the ex-service men's ward in King Edward VII. Hospital. A feature of the evening was the appearance of the Lord Mayor of Cardiff (Alderman G. F. Forsdike) as a capable elocutionist. An important suggestion was made by Councillor John Daniels, the president of the Cymmrodorion Society, that this fine orchestra should be made the basis of the Welsh National Orchestra. The Comrades' Orchestra commenced its series of Sunday concerts at Cory Hall on September 12.

On September 6 the D'Oyly Carte Opera Company visited Cardiff for two weeks, while the votaries of grand opera were regaled by the Carl Rosa Opera Company at Tredegar on September 6 to September 18, and at Cardiff for a similar period commencing on September 20, and by the Allington Charsley Opera Company at Merthyr on September 13 to September 19.

The Cardiff Chamber Music Society has just completed its arrangements for this season's concerts, and the programme is as usual a highly commendable one. At the first concert, on October 13, the Flonzaley String Quartet will be heard in Quartets by Haydn, Beethoven, and Schumann; at the second, on November 3, the Bohemian String Quartet, with Miss Fanny Davies (pianoforte), will play the Quintets of Brahms and Dvorák and a Beethoven Quartet; while for the third concert, on December 1, Miss Jelly d'Aranyi (violin) and Miss Ethel Hobday (pianoforte) have been engaged.

These concerts were started in 1899-1900 by a small committee of ladies, who ran them successfully through nine seasons until a larger and more representative mixed committee carried them on. They were discontinued during the war—from February, 1915, to November, 1919. Many of the most famous native and foreign quartet parties

have appeared at these series, and the music provided has always been of the most excellent quality. Much of this success is due to the devotion of the hon. secretary, Mrs. Constance M. Paterson.

At the recent visit of the British Association to Cardiff, August 23 to August 27, papers were read (i.) by Dr. Lloyd Williams on 'Welsh Traditional Music,' in which he called attention to the influence of the harp on a considerable portion of the national music of Wales; and (ii.) by Prof. Walford Davies on 'Euphony and Folk-Music,' wherein he showed that the particular attribute of euphony, whether in melody or harmony, appears uniquely to belong to the realm of music.

A movement, started before the war, to erect a monument to the memory of the late Harry Evans, one of the finest of modern Welsh conductors, is now being revived and subscriptions are invited. Harry Evans rose to fame as conductor of the celebrated Dowlais Choir, and was appointed to conduct the Liverpool Welsh Choral Union, which under his leadership became one of the foremost choral societies in the Kingdom.

It is mooted that the centenary of the Rev. John Roberts—better known as Ieuan Gwyllt—should be celebrated by organizing congregational singing festivals throughout Wales, to be called the 'Ieuan Gwyllt Festivals.' He was born on December 22, 1822, in Cardiganshire, and to him in a special degree belongs the credit of seeking to cultivate and elevate the music of the sanctuary in Wales. Towards the end of the 'fifties in the last century he brought out a hymnary or tune-book in the established notation and, in the early 'sixties, having studied the system, he transposed it into Tonic Sol-fa. Thus a great impetus was given to denominational singing, and singing festivals were organized throughout the Principality. He was in great demand as a conductor until his death in the 'seventies.

BELLS, CHIMES, AND CARILLONS

By WILLIAM WOODING STARMER

Bell founders have been very busy during the past year making new bells and re-casting and re-hanging existing ones, particularly as war memorials. Probably there is nothing more suitable or more lasting for such a purpose.

Bell metal through all ages has retained its value with little fluctuation as to its comparative cost, save during the recent war when conditions as to the metal markets were abnormal. It is one of the most durable alloys known—consisting of copper and tin in the proportion of thirteen to four—and loses practically nothing by oxidation during a period of over five hundred years. A bell is always worth about two-thirds of its original cost, merely as a metal value.

In England, until quite recent years, bell music has been confined to change-ringing and automatic chimes. There is much to be said for change-ringing and its healthy exercise, although from a strictly musical point of view its claims are small. The enthusiastic change-ringer requires his bell to 'go' well, and is fascinated with the mathematical problems of the changes he delights to take part in ringing. He is not much concerned with the tone or accuracy of tune of his bell. If he were, a great many of our old rings would have been re-cast and accurately tuned long ago.

Chime tunes played automatically by clock mechanism are devoid of rhythm and accent, which must ever be supplied by the listener's imagination. There is a dearth of suitable tunes for chimes on account of the limitations of the bells on which they are played. In most cases the available bells number six, eight, ten, or twelve diatonic, on which very little melodic modulation is possible. Sometimes extra bells are available, which makes modulation to the

dominant and subdominant possible, but the chime mechanism itself is responsible for many difficulties which have to be considered. Any excessive demands that may be made—such as a quick succession of notes, which generally produces an effect modestly describable as grotesque—usually interfere with the accuracy of the tone. The reasons for this are obvious when the difficulties to be overcome are taken into account: the bells are very often in awkward positions, some being near and some far away from the chiming machine; the hammers vary in weight; the connections between the barrel and the hammers vary in length, &c.—all serious conditions to be dealt with when notes must be played accurately to the fractional part of a second.

In England, however, the musical possibilities of bells are now better understood than ever before, thanks to the great advance made in the design of the bell and the successful solving of the intricate problem of accurate tuning, accomplished during the past twenty-five years.

This country now produces the best bells in the world, and not only this but better bells than have ever before been made, not excepting the great masters such as Hemony and Dumery.

The four most recent carillons erected in Europe—Appingedam (1910), Eindhoven and Flushing (1914), and Rotterdam City Hall (1920)—have been made at the famous Taylor Bell Foundry at Loughborough. The Rotterdam carillon consists of forty-nine bells weighing over twenty-seven tons, and is the most important instrument of its kind in Europe constructed during the past hundred years.

In the United Kingdom the same firm installed the magnificent carillon at Queenstown Cathedral* (1919)—forty-two bells, weighing eighteen tons, and are now constructing for Armagh Cathedral one of thirty-nine bells, weighing eleven tons.

Such a demand for bells shows the growing popularity of the carillon as a musical instrument. With its clavier, four-octaves chromatic, it demands much from the founders, for every bell must be accurately 'in tune' with itself as well as with every other bell in the scale of sounds. Each bell has five tones, tuned to the accuracy of a single vibration. Under such conditions it will be readily understood how very important are the modern methods of tuning when such results are achieved. When bells are used in combination, in two, three, or more parts, no real music is possible without such accurate tuning.

As war memorials, carillons with claviers are to be erected at Spalding (thirty-five bells) and Loughborough (campanile and forty-seven bells).

Musical Notes from Abroad

ITALY

AN ORATORIO IN THE ALPS

One of the oldest sanctuaries in the world is that of Oropa, 3,800 feet up in the Alps, to the north-west of Biella, in Piedmont. Here is a famous black statue of the Virgin, brought from the East in A.D. 369 by Eusebius, the 'Hammer of the Arians,' and attributed in pious legend to the chisel of St. Luke. This year nearly two hundred thousand pilgrims celebrated the fourth centenary coronation of the statue, a new oratorio, entitled 'The Queen of the Alps,' having been written for the occasion by the well-known composer, Don Pietro Magri, and performed under his direction in the great square of the Sanctuary on August 29. The maestro is perhaps the foremost of the

* See *Musical Times*, October, 1919.

pupils of Perosi, and became his successor at St. Mark's, Venice. Successively also director of the chapels of Bari and Vercelli, Magri was appointed to the sanctuary of Oropa eighteen months ago.

The story of the new oratorio centres round the statue of the Virgin already referred to. Contributory Arian episodes provide occasion for an effective descriptive page, but the entire work bears the stamp of lyricism, and, like all the music of Magri's, is distinguished for its melodic character and masterful counterpoint. Remarkable throughout the work is the effective treatment of the Gregorian motive of the 'Regina Coeli.' Sung in the open air by a choir of three hundred voices, with a band which included members of the Scala Orchestra, 'The Queen of the Alps' was received with enthusiasm by the thousands of people gathered together in the lovely amphitheatre that shelters the Alpine sanctuary, and every critic is unanimous in ranking the new work with the masterpieces of Perosi. The partitura is published by Carrara of Bergamo, and costs twenty lire (sixteen shillings).

A MASTERPIECE WHICH DOES NOT EXIST

Apropos 'Un demi-siècle de Musique Française,' by J. Tiersot, the critic of Messrs. Ricordi's new review, *Musica d'Oggi*, points out a curious anomaly. Georges Bizet, he writes, inspired by the dire events of 1870, had an idea of writing an oratorio entitled 'Geneviève de Paris,' but his premature end prevented the consummation of this intention. Notwithstanding, however, continues the writer, an historian of the name and authority of Tiersot does not hesitate to write of this work, which never existed, as a 'masterpiece.' Nor does Tiersot write this incidentally. He spends two pages upon it, confronts it with the works of Massenet and of Franck, and concludes by informing us that Bizet's composition would have had its natural place 'dans quelque grande exécution nationale au Panthéon, devant les fresques de Puvis de Chavannes.' Says the critic, in conclusion, 'What admirable vivacity of imagination!'

LEONARD PEYTON.

MILAN

Organized by the Philharmonic Society, and directed by Arturo Toscanini, the first of a series of orchestral concerts was given at Padova on the evening of June 5. The C minor Symphony of Beethoven, followed by the Prelude and Finale of 'Tristan,' comprised the first part of the programme. The second part included Martucci's 'Notturmo' and 'Cabaletta,' Respighi's 'Fontane di Roma'—a wonderful piece of music and a great favourite—Saint-Saëns's 'Danse Macabre,' and the Overture of Verdi's 'Vesperi Siciliani.' The orchestra played the entire programme to perfection, and Toscanini received an ovation such as, perhaps, is accorded to only such as he. Incidentally, the maestro's performance vindicated his prodigiously tenacious memory. Afflicted with extreme shortsightedness, he is obliged to carry the whole of the score in his head.

Before embarking for America, that exceptional young Bohemian violinist, Vasa Priboda—unknown and unappreciated barely six months ago, and to-day famous throughout Italy—gave a charity concert at the Lirico Theatre on June 17, the net proceeds being devoted to the War Orphans of the Savoy Committee fund. The programme included part of the Tchaikovsky Concerto, Op. 35, 'Le Streghe' of Paganini, a Nocturne of Chopin, 'La Ronda dei Folletti' of Bazzini, and part of the D major Concerto of Paganini. Notwithstanding the high prices, the theatre was well filled. Upwards of 40 lire was charged for the orchestra stalls, and 25 lire for the pit stalls, the Government tax being included in this price, viz., 11 lire per seat.

The trio Consolo-Serato-Maniardi recently gave a series of three concerts in the large hall of the Royal Conservatorium at Milan, the second of which was devoted to Brahms, whose third Sonata for pianoforte and violin, another Sonata for pianoforte and violoncello (composed in 1866), and No. 2 of the Trios, Op. 87, formed part of the programme.

In June, over two hundred children performed in 'Pianella perduta nella Neve' (Slipper lost in the Snow) at the Lirico Theatre. The object of the representation was the collection of funds to enable the poor and sick children of the Magenta quarter of Milan to be sent to mountain and seaside resorts. The first part of the programme was unfolded by adult singers, and afforded a striking contrast to the miniature performance that followed. The two hundred undeveloped voices rang out, however, with remarkably good effect, and the audience was genuinely delighted.

Some serious experiments have recently been made at Milan with an apparatus constructed by Signor Zeppieri by which phone-photo-mechanical performances of grand opera can be obtained. Essentially it is a combination of the cinematograph and the gramophone, synchronization being obtained by purely mechanical means. The films and discs are operated by the same electrically-driven shaft, thus securing complete accord between the moving pictures and the acoustic impression. The movement of the performer's lips, his every gesture, pose, and facial expression as projected on the screen move in perfect measure with the gramophone. The illusion is complete (just as it is complete in the case of the puppet worked by a first-class ventriloquist). There are many fine possibilities in the new combination, in that some of the most dramatic episodes of grand opera can be faithfully reproduced on the screen, instead of being left to the imagination of the audience.

E. HERBERT-CESARI.

Miscellaneous

NORWICH.—The pageant version of Handel's 'The triumph of Time and Truth,' referred to in our issue for August, was duly performed in the grounds of the Bishop's Palace, to the credit of Mr. Ernest Harcourt, who promoted the venture and conducted the music. The choir's work choruses such as 'The glory that crowns the hunter's toil' was of good quality, and the orchestra backed up well. Local soloists took the principal parts.

The operatic season at the 'Old Vic.' for 1920-21 was due to begin on September 30 with 'Faust.' During October 'Il Trovatore,' 'Carmen,' 'The Bohemian Girl,' 'Tannhäuser,' and 'The Marriage of Figaro' are included in the scheme of twelve performances. The season continues until January 8. Mr. Charles Corri conducts, and the operas are given in English.

Few organists give pianoforte recitals, so we note with interest that Mr. Francis W. Sutton, organist of one of our City churches, is giving such a recital at the Bishopsgate Institute on October 28, at 8 p.m., playing works by Chopin, Ravel, Frank Bridge, and Debussy. Miss Margaret Balfour will sing.

The Blackheath branch of the British Music Society offers a concert list of characteristic value and independence. On October 9 there will be modern songs and music for two pianofortes, on October 28 Ireland's Violin Sonata, on November 30 a pianoforte recital by Miss Harriet Cohen, and on December 17 some Spanish music.

The Festival of the Leyburn Wesleyan Choir was revived on August 28 with a concert at the Town Hall. A varied programme was given by adult and juvenile choirs, three solo vocalists, and Mr. C. L. Naylor as pianist. A special performance of 'The Creation' was held in the Chapel on the Sunday.

Stockport Vocal Union opens its forty-eighth season on October 25 with 'Elijah,' under Dr. Keighley. A season of six concerts provides two grand orchestral evenings, a miscellaneous programme, and a concert performance of 'William Tell.'

Answers to Correspondents

J. D. BENNETT.—The version of Chopin's G flat Study, played by Mr. Mark Hambourg, is probably not published. Inquire of the makers of the gramophone record.

CYMRU.—We have no particulars of the London Welsh Choral Society beyond the name of the conductor, Mr. Merlin Morgan. Perhaps some member will see this, and send us a prospectus.

'SHAKESPEARE.'—We do not know the publishers of Elsom's 'Shakespeare in Music.' Can our readers help us?

T. W. B.—For particulars of the Teachers' Registration Council write to the Secretary, 47, Bedford Square, W.C.1.

'MAUREEN.'—We understand that the present price of 'Grove' is 25s. per volume.

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